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Volume 47, Number 10 (October 1929)

James Francis Cooke

The Journal of the Musical Home Everywhere

THE ETUDE
Music Magazine

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VOLUME XLVII, No. 10 OCTOBER, 1929

CONTENTS

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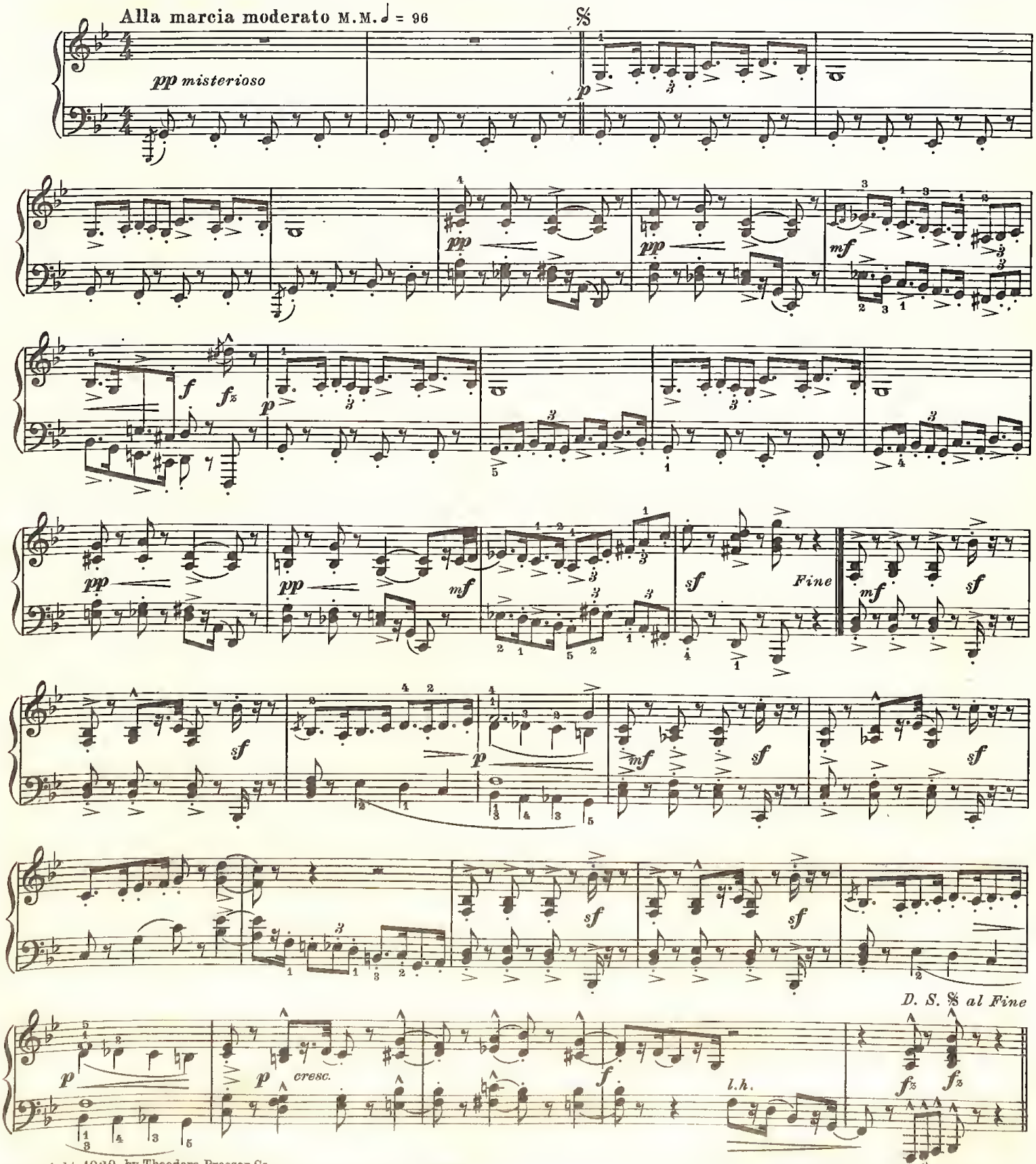

Other Music Sections in this issue on pages 741, 749, 781

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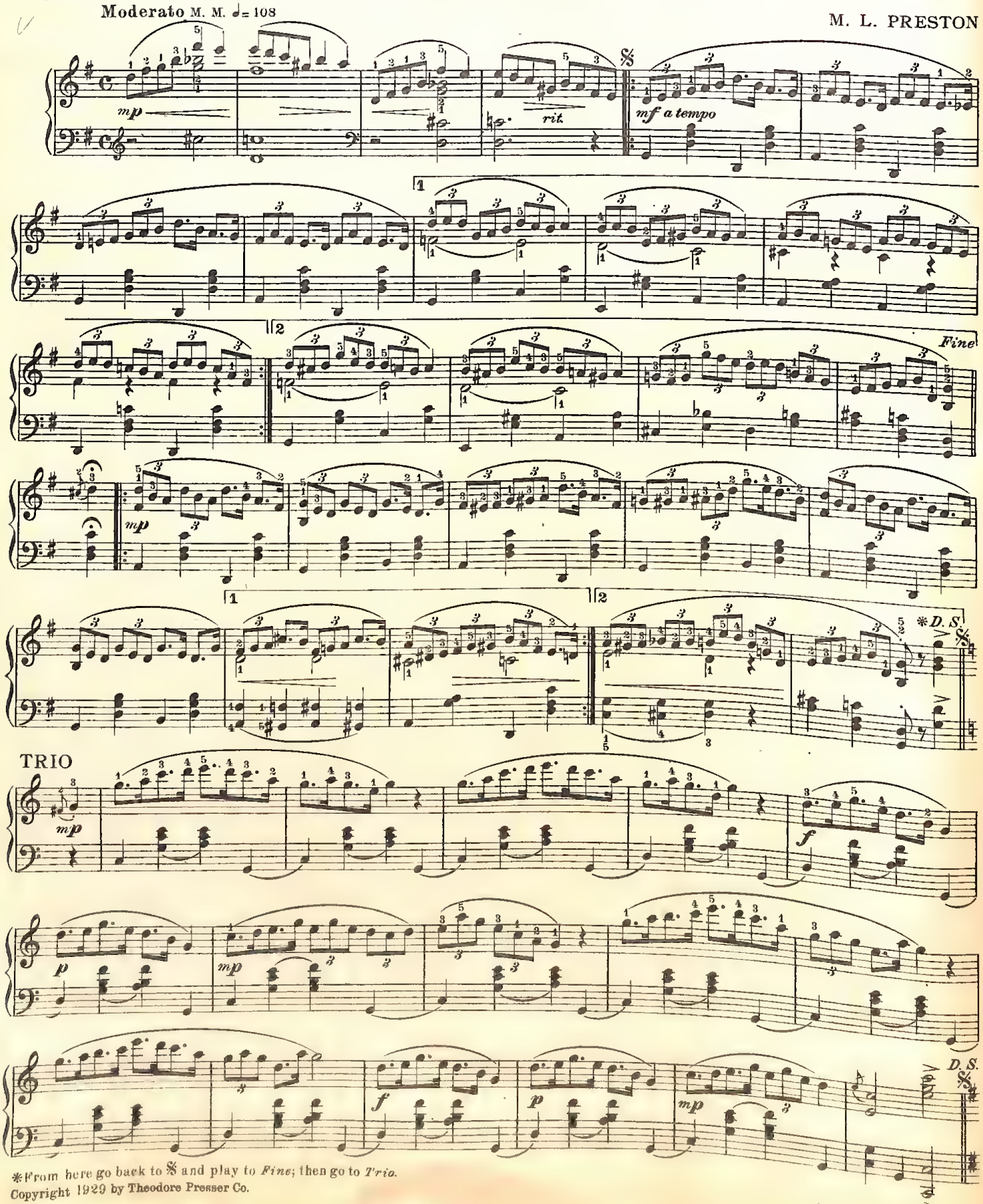

*From here go back to 𝄋 and play to *Fine*; then go to *Trio*.

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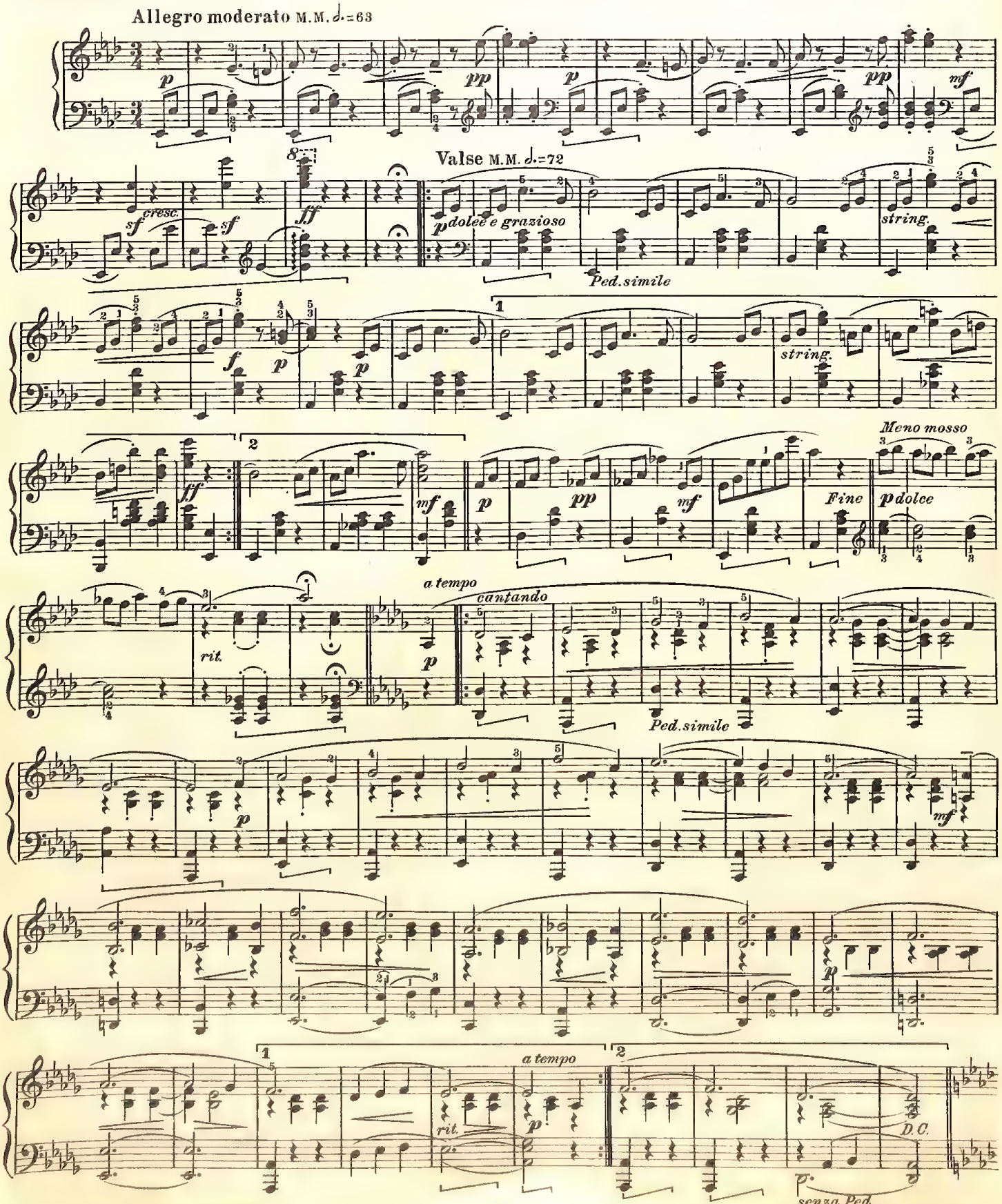

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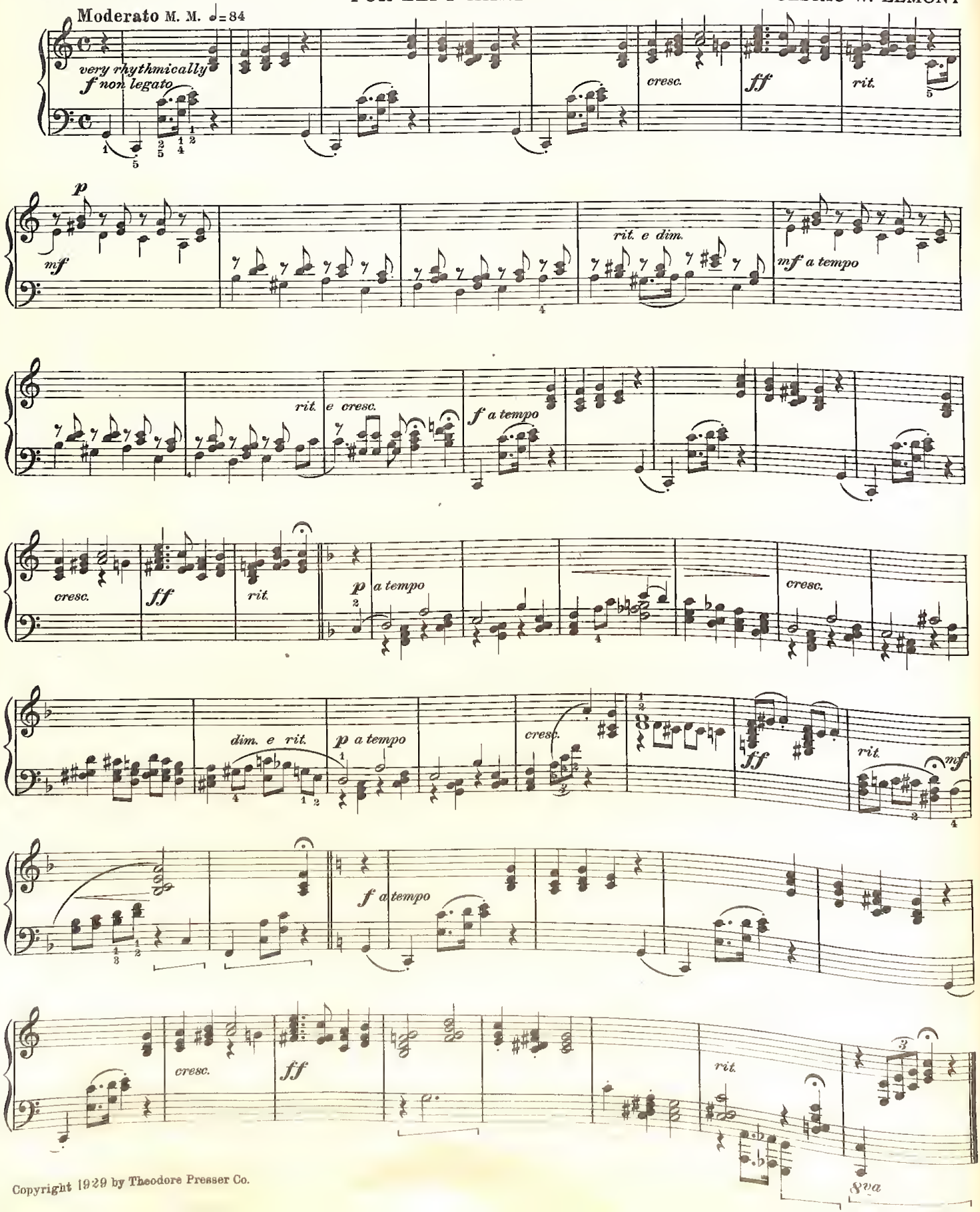

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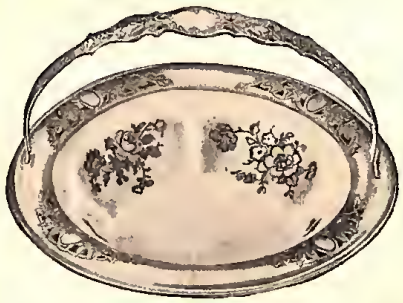

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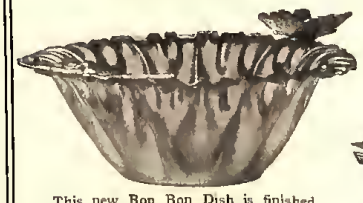

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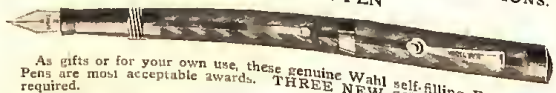

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THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor
JAMES FRANCIS COOKE

PUBLISHED BY
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Assistant Editor
EDWARD ELLSWORTH HIPSHER

Vol. XLVII, No. 10 | PRINTED IN THE UNITED STATES OF AMERICA | OCTOBER, 1929

GIOACCHINO ROSSINI

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

THADDEUS P. GIDDINGS

ROSSINI'S "WILLIAM TELL," by most critics considered to be his masterpiece, was first performed at the Académie, now the Opéra, of Paris, on August 3, 1829. This centenary has been celebrated rather widely in Italy and also in Paris. Of the composer's more than fifty operas, "Guillaume Tell" has stood best the "ravaging tooth of time," probably because, in spite of Rossini's apparently inexhaustible spring of spontaneous melody, in this opera he to a large degree forsook the realm of mere sensuous melody for that in which music became more eloquently an interpretation of the sentiment of the situation transpiring on the stage.

NEARLY A THOUSAND SINGERS took part in the annual Diocesan Choral Festival at Truro Cathedral (England), on June twentieth.

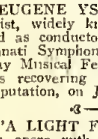
CANADA'S LARGEST ORGAN, with one hundred and eight stops, and with seven thousand, two hundred and sixty-four pipes, has been lately installed at Toronto. It is in the Royal York Hotel and was dedicated during the recent joint convention of the Canadian College of Organists and the National Association of Organists of the United States.

TWELVE PROGRAMS OF ENGLISH ORGAN MUSIC, by composers of all periods but mostly modern, have been given by the organist of Litchfield Cathedral, England. A hint to American organists!

EUGENE YSAŸE, the eminent Belgian violinist, widely known in America as a virtuoso and as conductor for several years of the Cincinnati Symphony Orchestra and the Cincinnati May Musical Festival, is reported to be in Brussels recovering from a serious illness and the amputation, on June 28, of one of his legs.

"A LIGHT FROM ST. AGNES," an American opera with its libretto by Minne Maddern Fiske, our famous actress, and the musical score by W. Franke Harling, is to have its Philadelphia première early in the present season, by the Philadelphia Grand Opera Company. It was given four performances at the Théâtre des Champs Elysées of Paris, in June, with an American cast and the composer conducting.

THE COOLIDGE PRIZE of one thousand dollars, for a wind quintet with or without piano, has been awarded from among one hundred and thirty-five works submitted, to Josef Hüttel, a Czech composer. A prize of five hundred dollars, offered for a composition for two pianos, by an American composer, was withheld, as the judges considered none of the eleven offered works to be worthy of the award.



KOSCAK YAMADA

A JAPANESE AMERICAN OPERA is promised by the end of the present year. The libretto, by Percy Noel, an American newspaper man, is founded on the romance of Townsend Harris, first American Minister to Japan, and Okichi, a pretty girl of Shimoda, where the first legation was established. Koscak Yamada, the eminent Japanese conductor, is to be the composer. Yamada first graduated from the Imperial Conservatory of Music of Tokio, then, through the interest of Baron Iwasaki, a Japanese musical philanthropist, he had three years of study in the Royal Academy of Music of Berlin and two more years of resident work in that city. He spent the season of 1917-1918 in America, appearing as guest conductor of many orchestras; also, he is the first Japanese composer to have written in the larger occidental forms.

ONE HUNDRED AND FIFTY AMERICAN STUDENTS enrolled for the summer session of the Fontainebleau School of Music, when it opened in the old Palace on June twenty-first. What stronger link of continued friendship between our two great Republics than that there should be this blending of their artistic and cultural life?

A GRAND NATIONAL EISTEDDFOD is being planned as a feature of the "Century of Progress" Fair to be held in 1933, at Chicago.

THE DIRECTORS OF LA SCALA, of Milan, to fill the vacancies left by Toscanini and Ettore Panizza, have asked Fritz Reiner to conduct Wagner's "Ring" and "Tristan and Isolde," Richard Strauss to lead performances of "The Egyptian Helen" and "Der Rosenkavalier;" Mascagni to direct productions of "Cavalleria Rusticana," "Iris" and "I Pagliacci;" and Giuseppe del Campo to be the conductor of the works from the Italian repertoire.

TWO LEADING AMERICAN ORCHESTRAS—the New York Philharmonic-Symphony Orchestra, under Toscanini, and the Boston Symphony Orchestra, under Koussevitsky—are reported to be planning for European tours in May and June of 1930.

"YOLANDA OF CYPRUS," an American opera by Clarence Loomis, of Chicago, with the libretto by Cale Young Rice, is announced for performance during the coming season of the American Opera Company.

TEN FREE SYMPHONY CONCERTS were given during the summer, in Moscow. Four of these were conducted by Prokofieff and six by Vladimir Shavitch.

AN ASSOCIATION OF FRENCH COMPOSERS has been formed in Paris, the purpose of the organization being the public performance of the works of young composers, regardless of their nationality.

THE BARTLETT-FRANKEL STRING QUARTET is announced as being organized and endowed by Mrs. Cecil Frankel, the prominent musical club woman of Los Angeles. The organization is to be a memorial to the late A. G. Bartlett, father of Mrs. Frankel, musical merchant, and lover and patron of good music. It will give a season of subscription concerts and a series of free concerts to school children of the city. Three of the players will be members of the former Mozart Quartet of Los Angeles.

ELLY NEY, famous as an interpreter of the Beethoven works for the piano, is a native of Bonn, Germany, where, almost in the shadow of the great university, Beethoven was born.

THE SERVAIS 'CELLO, famous as having the greatest tone volume of all the Stradivarius violoncellos, recently crossed the ocean in the cabin of the captain of the S. S. Paris, to be added to the Wurlitzer Collection. Made in 1701, it finally became the property of Adrien François Servais, the eminent Belgian 'cellist, was for some time in his family, and then passed to the ownership of the Princess Yusopov.

JOHN PHILIP SOUSA, bandmaster and "March King," has written a new march, "La Flor de Sevilla (The Flower of Seville)" which has been featured at the concerts of the United States Army Band, in its concerts at the International Exposition of Seville to which the march is dedicated.

AN ALL-PURCELL PROGRAM has been broadcasted from Moscow. Items on the program were the famous "Golden" Sonata, one of the composer's suites for the harpsichord, and selections from "The Faery Queen" and from "Dido and Aeneas."

THE "FRA GHERARDO" of Ildebrando Pizzetti, which met with but a passing success when presented by the Metropolitan Opera Company of New York in its past season, has been given in the Royal Opera House of Rome, when it was received with great favor by both the critics and the public.

EUSEBIUS MANDYCZEWSKI, one of the last survivors of the Brahms circle, famous as a musical editor because of his fine editions of Haydn, Brahms and Schubert works, died recently in Vienna, at the age of seventy-one.

"THE SONG OF THE KOUMINTANG" is a new national anthem of China, selected by the Nationalist Government, in a competition for a prize of two thousand dollars. The music is by Cheng Mao-chin, instructor of music at the National Central University of Nanking; and the words are a metrical version of a speech made by the late Dr. Sun Yat-sen in 1924.

THE LIBRARY OF THE CONSERVATORY OF FLORENCE has received a gift of a set of instruments made by Stradivarius for the orchestra of the Court of Tuscany, and other instruments belonging to Duke Cosimo III, dating back to 1715.

THE TAKARADZUKA (Japan) SYMPHONY ORCHESTRA with Joseph Laska as founder conductor, gave on June twenty-fifth its fifty-seventh symphony concert. The interesting program consisted of the "Der Freischutz" Overture by von Weber, "Sinfonie Singuliere" by Franz Berwald, "Concerto in E-flat for Two Pianos and Orchestra" by Mozart, and "Petite Suite" by Debussy.

JORGE BOLET, a Cuban boy of fourteen years, has created a great sensation by the display of his genius in a piano recital which he recently gave in the new Auditorium of Havana. The Cuban Government is sponsoring his education.

CHOPIN'S BIRTHPLACE in Zela-Zowa-Wola has been purchased by the Polish Government, to be converted into a museum in memory of the master. The Frederic Chopin Association is planning to have the remains of the composer transferred to Cracow.

THE CITY OF MILAN, according to late reports, has assumed financial responsibility for the maintenance of the orchestra and chorus of La Scala.

THE NESTOR OF AMERICAN BANDS seems to have been brought to light by a recent note in these columns. The Stonewall Brigade Band (first called the Mountain Sax-Horn Band) of Staunton, Virginia, was organized in April, 1845, and has been in continuous existence to the present. It served under General Stonewall Jackson. At the surrender of Appomattox, it retained its instruments, by order of General Grant. At General Grant's request, it served at his own funeral. Also, it has played at the Philadelphia Centennial in 1876, at the Columbian Exposition, the Pan American Exposition and the Louisiana Purchase Exposition. In 1874 it was chartered by the Commonwealth of Virginia.

HANDEL'S "MESSIAH," with the chorus made up of one thousand singers, was a recent event in Munich.

THE NATIONAL HIGH SCHOOL ORCHESTRA AND BAND CAMP met for its 1929 session, at Interlochen, Michigan, in July. With Joseph E. Maddy and Thaddeus P. Giddings in charge, the days were filled with musical activities and earnest work. Among the guest conductors who gave their services to the enterprise were Frederick A. Stock, of the Chicago Symphony Orchestra; Carl Busch, Leo Sowerby, Edgar Stillman Kelley and Howard Hanson, American composers; Albert Stoessel, conductor of the Worcester Festival, and Earl V. Moore and A. A. Harding.

EMILE BERLINER, inventor of the disc record talking machine and of the telephone transmitter, died August third, at the age of seventy-nine. Born in Hanover, Germany, he migrated in 1866, to the United States. For a time he sold glue, painted backgrounds on enlarged photographs, and then became interested in electricity and acoustics, with which he experimented in his room after work hours. The loose contact transmitter, which Berliner evolved some three years before Bell and Watson invented the telephone, placed the telephone on a commercial basis and was to become important also in radio broadcasting. He invented the disc record gramophone in 1887 and along with it the present method of duplicating disc records.

LOCKS OF HAIR of Franz Liszt, Anton Rubinstein and Theodor Leschetizky were recently sold in Vienna for fourteen, seven and twenty-one dollars respectively. The purchaser, Robert Waldhäuser, a piano manufacturer, last year bought a lock of Schubert's hair.

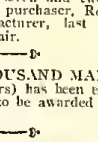
A PRIZE OF THREE THOUSAND MARKS (seven hundred and fifty dollars) has been established by the city of Munich, to be awarded each year to a resident composer.

THE NEW BEETHOVEN MONUMENT in Paris is to be unveiled at Whitsuntide of 1930, the occasion to be celebrated by an international festival of instrumental and choral music.

THE CHOIRS OF THE ARCHDEACONRY of Grahamstown, South Africa, united in a Festival at Grahamstown Cathedral, on May 29th. Of the two hundred singers participating, some had traveled fifty miles for the occasion, which was a revival of an event which had lapsed since 1886.

MAURICE RAVEL is reported to have been appointed to succeed the late Andre Messager on the superior council of the Paris Conservatoire.

THE CANADIAN COLLEGE OF ORGANISTS and our National Association of Organists met in joint convention at Toronto, from August 26th to 30th. Aside from discussion of problems of mutual interest to the organizations, there were recital programs by Charles A. H. Pearson, Dr. Alfred E. Whitehead, Mrs. Charlotte Matthewson Lockwood and Ernest F. White. Important addresses were: "Choral Conducting," by Dr. Herbert A. Fricker; "The Organ Builder's Art," by Ernest M. Skinner; and "What Becomes of our Music Students?" by Harold Vincent Milligan. A most enjoyable courtesy was the complimentary dinner and concert at the Coliseum, by the president and directors of the Toronto Exposition, with the concert by a chorus of two thousand voices under the direction of Dr. Herbert A. Fricker.



HERBERT A. FRICKER

(Continued on page 787)

MUSIC AXIOM FOR OCTOBER

KNOW MUCH OUTSIDE OF MUSIC!

MUSIC STUDY EXALTS LIFE

The Golden Hour Again

WHEN the asbestos curtain came down after the last act of the great war some ten years ago, an era of crime broke out in America that staggered the country. Journalists and psychologists, who had never been within three thousand miles of the firing line, hinted that it was the result of the return of wild characters, drunk with blood and murder, who did not know how to stop. Meanwhile, all of the men we met, who had been "over there," were trying their hardest to forget what they had been through; and they, of all people, wanted nothing to do with the era of terrorism to which we were subjected. The war, however, was a convenient thing upon which to hang the blame; and our brave boys who had marched through infernos had much to endure at the time.

Nobody seemed to think of blaming ourselves. Bandit outrages became so frequent that they almost ceased to be news Soon our streets were actually running with more armored motor cars than there had been on the battlefields of Europe. Think of it! We were at war with an enemy in our own country, and did not know it. Perhaps we do not realize it yet. Or perhaps we are laying the blame to prohibition.

Prohibition has, of course, brought up new varieties of nomenclature for crime. That was to be expected. There are still thousands who can see no virtue in it. To them it is all bad. They make no allowance for the crimes which prohibition has averted. Maud Ballington Booth, Commander of the Salvation Army in America, thinks differently. She knows that even our much crippled prohibition has virtually revolutionized the activities of the Salvation Army—that it has closed its "flop houses" (homes for inebriates) and has put food in the mouths of countless children and wives of former drunkards. No, the war and prohibition are merely expedient alibis for our own abhorrent sins of omission. The crime wave (except in the cases of criminals imported from other countries) is due to defects in our educational and social system, for which you and I are at least partly responsible. These must be remedied before we can hope for surcease from this national disease.

(E. F. Photo, Paris)

AN EVENING IN THE PAST
A Painting by A. Osbert

Prisons and police courts are multiplying at an unprecedented rate. They might multiply until there was a policeman for everyone permitted at large on the streets, if it were not for the far more powerful restrictive influences of our churches, our homes, and our schools. The conscience of the individual is the police whose force really protects society—not the man in the uniform on the street.

With a view to offering one solution to help in combating the great crime wave of ten years ago, THE ETUDE trained its journalistic efforts upon the creation of "The Golden Hour," which was originally described in THE ETUDE as follows: "The Golden Hour is an ideal offered as a remedy for our country's greatest peril, the lack of training in character-building in the cases of millions of our children. (Fifty-eight million citizens attend no church.)

"This staggering national condition makes the day school the only present manner in which all the children may be reached every day in the week.

"The Golden Hour is a non-sectarian, non-organization, non-partisan ideal of devoting one hour each day in the Public Schools to the development of character-building, with the background of music, and an adaptable outline similar to the one to be mentioned later."

We were confidently assured by optimists that the crime wave would abate shortly after the war, that our efforts were exaggerated and unnecessary. Meanwhile, conditions have grown progressively worse, despite the fact that a few zealous friends of THE ETUDE in various parts of the country induced many schoolworkers to introduce the plan of "The Golden Hour" in class work. We had numerous reports upon the success of this movement, and it apparently is growing of its own momentum, as it should. A movement, promoted by one group, one individual or one institution, cannot become a movement of the people. The persistent recurrence of interest in "The Golden Hour" is one of the most encouraging signs of progress we have seen. It will take a generation to approach a cure. Millions of children will have to be placed firmly upon the right path. This must be done by wholesome counsel, lofty ideals, ethical principles instilled by big-hearted, broad-minded mentors, clerical or secular, whose own lives are examples of clean, upright living. Moreover, it must be administered with persistence, tact, force and human understanding. When this is accomplished, with a background of inspiring music, we are well on the way to solving one of the most vital problems of the State—the problem of making men and women. The terrible thing about this delay is that it is the only remedy worthy of serious consideration with a view to permanent character building.

We have found that brain training alone does not make character, that cases such as those of Leopold and Loeb in Chicago, and Hickman in Los Angeles, where dastardly crimes have been committed by young men whose scholastic standing has been extraordinarily fine, are by no means unusual. Whether the psychiatrist passes these cases up as instances of *dementia praecox*, or not, is scarcely pertinent. The first right of the State is to demand that its educational systems shall make citizens of character. Everything else falls before this one proposition. A social or educational state or society which produces such a surprising number of potential criminals is surely in a

hazardous condition, so far as its future is to be considered.

This is a strange editorial for a musical paper, but ten years of observation convinces us that one of the greatest offices of music is to supply the inspirational and emotional background for character-study in our day schools. This is one of the greatest debts we owe to posterity. There is no way in which musicians may direct their services to more profit for the State and for the race.

A copy of "The Golden Hour" suggested Program will be sent to any reader, upon application.

MUSICAL ILLITERACY

THE sound-reproducing instruments and the radio have had no stronger protagonist than THE ETUDE MUSIC MAGAZINE. Immediately we foresaw that in these marvelous inventions the art of music was destined to have a renaissance greater than at any time in the history of the world. What we predicted is coming true, even in greater measure than we imagined. The programs put forth by the great radio manufacturers and sound-reproducing instrument manufacturers—Atwater Kent, the Radio Corporation of America, the Victor Talking Machine Company, the Edison Company, the Sonora Company, the Brunswick Phonograph Company, the Columbia Phonograph Company and other organizations—have carried musical art into the homes until it has become as indispensable in these days as electricity itself.

With this is presented the greatest educational musical opportunity the world has ever known. We strongly urge our musical friends to organize the employment of these great agencies in their musical work. We know from experience the great value of a musical training. There is nothing that will exactly take its place. There is no mental experience which so accelerates thought processes, develops accurate mind and muscle co-ordination, cultivates the memory and promotes good taste, as does music.

Music study, however, demands a certain amount of delightful work from the individual. Music cannot be understood or grasped in its fullest significance merely by hearing it. It may be greatly enjoyed; but to be comprehended there is no way but the age-old process of learning the art through the study of an instrument, theory or singing. All the printing presses in the world would be worthless if one did not know how to read or write. There would be just as much illiteracy as ever, if the world did not take the trouble to learn to read. Who would give up one's ability to read and write, merely because it is now possible to listen to wonderful speeches over the radio? We cannot escape the work of music study, if we hope to escape musical illiteracy.

Therefore the piano in the home, and the music teacher in the school and in the home, assume to-day, in this glorious age of music, a new and far loftier position. Music has come to an entirely new dignity. Those educators who have failed to utilize the advantages of the radio and the sound-reproducing instruments in their work have our sympathy. The piano as the background (with the other important instruments of the orchestra as studied by various members of the home group) is assuming its rightful place in homes of real culture where the magnificent art is being emphasized through a vastly enlarged contact with the musical world as a whole, by means of the modern inventions.

THE INDISPENSABLE ELEMENT IN INTERPRETATION

THERE is one element in the performance of any work which, if absent, makes all other elements worthless. No matter how accurate the technic, no matter how fast the tempo, no matter how scientific the touch or how carefully the various marks of expression are followed, the execution is wasted effort unless the composition actually *lives*.

One of the editor's little pupils once asked, "Why do we say 'execution' when that word means 'to kill'?"

It was a hard question to answer, when execution in the musical sense really means "to bring to life." How many players actually do bring a piece to life? How many are able to play in such a manner that the interpretation commands respectful silence by sheer force of its beauty?

The secret of this is to make the piece with every performance bear all possible resemblance to a living, breathing thing. Every composition worthy of the name is developed organically by the composer—that is, it grows in all its parts so that these parts have a relation to the whole similar to the petals of a rose or the members of the human body. When the piece is reproduced, these parts must be represented as the composer intended them, not as scattered bits, but unified with the living thing.

Time and again we have heard students, and even great pianists, play compositions that had in the interpretation no more life than the scattered bones of a skeleton. With every performance the player must feel under his fingers or under his bow the birth of a wonderful living thing. It is easy for every experienced performer to tell while playing whether or not the composition is breathing. A perfunctory, stereotyped performance is a kind of musical corpse. No wonder that people turn their ears away from such a rendition!

The wonder of it all is that, with every repetition of a composition by a player with real art conceptions, there is a subtle difference which adds new charm. It is not humanly possible to play the same piece twice in succession exactly alike. Thank God for that! If we had to hear the same piece played in precisely the same way each time, a great deal of the charm of playing would vanish.

Every performance is a new and vital thing just as every performance by a great artist is likely to differ from the interpretation of the same piece by another artist of equally high standing.

The next time you go to the keyboard, center your thoughts upon this phase of interpretation. Ask yourself, "Am I creating a living, breathing thing of beauty?" Feel that you have under your fingers something that is alive, something so marvelous in its development that you are privileged in being able to bring it again into being. This should give new significance to everything you play.

THE MACHINERY OF SUCCESS

THE BOX of bone we call the skull contains the most marvelous of all machines.

The quality of this machine and how we use it to control our thoughts affects in very large measure our success and our happiness. Brain specialists and educators during the last three decades have discovered that the study of music has a startling influence in the training of the mind.

The late Dr. Charles W. Eliot, former President of Harvard University, stated emphatically, "Music, rightly taught, is the best mind trainer on the list."

Recently the writer secured from Mr. Josef Hofmann, the world-famous pianist, a program of the usual recital lasting 90 minutes. This program was carefully audited to reveal the number of brain operations (conscious and sub-conscious) made by the pianist during this period. It amounted to 316,418, or about 4,000 operations a minute. No human calling demands such an amazing and continuous brain rapidity. Yet the average great pianist can play at least twenty such programs—and from memory. Imagine remembering nearly a half million operations! In other words, the pianist's mind works at aeroplane speed compared to the stage-coach speed of the average mind.

Every child who takes up the study of the piano has the advantage of having his mind trained to split-second accuracy. Self-control is established, and the memory is amazingly cultivated. In other words, when a parent buys a piano and music lessons for the child, he is making a mind-training investment that will last a lifetime. A fine piano may be the keynote of your child's future.

THE OPERA HOUSE AT BRUSSELS

Brussels, the Musical Gem of Europe

EIGHTH IN A SERIES OF MUSICAL TRAVELOGUES—INTIMATE VISITS TO HISTORIC MUSICAL SHRINES

By JAMES FRANCIS COOKE

PART II

These Travelogues, in the issues as announced, have covered the following musical centers. Some have been lengthy, running through two issues, but each part has been independent of the other: "Naples is a Song" (May and June, 1928); "The Grandeur That Was Rome" (July and August, 1928); "Music in the City of Flowers" (September and October, 1928); "Milan, the Shrine of Opera" (November and December, 1928); "Venice, the City of Dreams" (January and February, 1929); "Music on the Moon-Kissed Riviera" (March and April, 1929); "Paris, the Inimitable" (May and June, 1929). In November there will appear "A Visit to the Daughters of Robert and Clara Schumann;" and in the following December and January will be published "Music and the Mad King." This very much demanded series will be continued indefinitely. Earlier articles of this group may be had by correspondence with the publisher of THE ETUDE.

A Comparison

THE ACCOMPLISHMENTS of the French, Hungarian, Czecho-Slovakian and Russian schools of violin playing are immense and of vast importance to the world of music. The Belgian school of violin playing is distinguished by the great period of time during which it has sustained its very high reputation and also by the extraordinary number of violinists of many countries who have inherited its traditions.

Far be it from us to accuse His Majesty, Albert, King of the Belgians, of opportunism in strongly supporting music. We are sure, from his fine character and magnificent career, that he fosters the violin because he loves it and because it is one of the great pillars of culture in his country. Nevertheless, a Belgian monarch who did not stress music would be like an English king who could not play cricket, an Italian monarch who never went to the opera, a Spanish monarch who eschewed bull fights, or an American president who looked askance upon baseball.

The Glamour of the Distant

THE QUEST for atmosphere has led thousands of students overseas with the supposition that they might accomplish, amid different and more romantic surroundings, what they had been unable to achieve in the homeland. A vast number of American creative workers, after striving to produce in alien surroundings, have come back to American flats and gotten down to work and really "done things." As the writer is particularly susceptible to atmosphere and hungers for those vistas of the centuries which fire the imagination as nothing else can, he can talk with some understanding. Years ago he sat in an old Frankish city, every day for months writing counterpoint exercises on tumbledown parapets of walls which started to crumble six hundred years ago. The situation was hypnotizing. That was the whole difficulty. It was a wonderful place in which to dream but a very poor place in which to work. After all, work is the thing that counts first. With the altogether unprecedented opportunities for study and "honest-to-goodness hard work" in America at the present time, it is the height of folly to think of doing one's major work outside of this country. America can give as much in musical education as any land in the world. After you have assimilated what America has to give, travel as extensively as you can, taking special courses of study as your means permit.

Fortunately there are still lands that have not yet been completely standardized. It will be something of a shock to you to find the red and gold front of Woolworth and Company on the main street of Oxford. But do not be discouraged; just across the channel the dogs still draw the milk carts through the streets of Brussels. In fact one feels just a little further away from home in Brussels than in Paris. One sees here and there in the streets a peasant costume like the expiring Quaker costumes in Philadelphia. Here is a city, in some parts far more modern and more beautiful than many American cities; and yet one can step just around the corner and lean against walls which were new when Columbus scanned the horizon for a glimpse of the promised land.

The "Fiddling Belgians"

IN THE FIRST section of this article we surveyed the remarkable achievements of Belgium and particularly the conservatories at Liége and Brussels in their contribution to the development of the art of violin playing. It should not, however, be thought that the domination of the violin has displaced all other musical effort in Belgium. It has merely obscured the splendid achievements in other branches.

The history of the Brussels Conservatoire, for instance, is resplendent with the accomplishments of pupils from all parts of Europe. This great school was founded in 1832 but developed from L'Ecole Royale de Chant, which date from 1823. The first director was F. J. Fétis, one of the greatest musicologists of all history.

François-Joseph Fétis was born March 25th, 1784, at Mons and died at Brussels in 1871. He was the son of an organist. He learned to play the piano, the organ and the violin, and finished his education at the Paris Conservatoire. Although an extremely versatile man, whetting his musical blade upon composition, conducting, criticism, musical theory and musical history, it is as a historian that he will be chiefly remembered. His "Universal Biography of Music" and his "General History of Music" were the best known works of their time. From 1821 to 1827 he was Professor of Counterpoint and Fugue at the Paris Conservatory. The immense library which he accumulated was bought by the Belgian government, after his death. Please note that Fétis was considered so valuable that the Belgian government held him in his post until his death at the age of eighty-seven.

Fétis was succeeded by François-Auguste Gevaert (born at Huysse, July 31, 1828 and died in 1908). Gevaert was a pupil of the Ghent Conservatory, winning the *Prix de Rome*, for composition, in 1847. Like Fétis he is better known as a musical scientist than as a composer, although many of his compositions, especially his choral works, have a currency at the present time. His works on orchestration take highest rank among the published books upon the subject. He assumed the direction of the Brussels Conservatory in 1871.

The Brussels Conservatory

THE INFLUENCE of these two remarkable savants have given this institution a very high rank from the standpoint of scholarship. M. Léon DuBois held the directorship from 1912 to 1925 and was also the Professor of Fugue, Counterpoint and Composition. He was succeeded by Joseph Jongen, the present director.

The present conservatory building is finely located in the upper town. The building is modern and excellently ventilated and lighted. In the central court, at the entrance, is a splendid bust of Gevaert. The library is one of the greatest musical libraries in the world. The museum of musical instruments, particularly those of the viol family, is possibly the finest in Europe. The school has always been noted, from the pedagogical standpoint, for the very high character of its professors.

There is an old minstrel wheeze, usually reeled off by Mr. Bones whispering across the stage to Mr. Tambourine: "SHHHH! Peanuts are still five cents a bag." When we were last in Brussels, in 1927, the living costs in Belgium seemed far less than in most other parts of Europe. Belgium had wisely held to her old currency levels and was doing a volume of business that was a surprise to the other nations. A good meal can still be obtained in Brussels for a song, and not a very long song at that. The hospitable and polite Belgians welcome Americans as well as American dollars. The hotels are characteristically Belgian and, on the whole, very good indeed. The surroundings of Brussels are delightful. It is only a short spin to Antwerp; and the trip is momentous, if only to see Rubens' "Descent from the Cross," than which no other painting ever impressed us so deeply.

The Théâtre de la Monnaie

THROUGH THE KINDNESS of Otto Junne, proprietor of the famous publishing firm of Schott Freres of Brussels, we were able to secure two extremely valuable volumes by Lionel Renieu, entitled *Histoire des Théâtres de Bruxelles*. This gigantic work of twelve hundred and twelve pages gives, in generous detail, information relating to the remarkable achievement of the theaters of Brussels. The meticulous care with which this book was prepared is indicated by the fact that the visits of the Barnum and Bailey Circus and Buffalo Bill's Wild West are fully described. The Grand Opera is known as

Le Théâtre de la Monnaie. The first building of this historic theater was constructed in 1700. This edifice was located on the Place de la Monnaie and was followed, in 1819, by a finer structure built immediately behind the original opera house. This theater was destroyed by fire and was succeeded by the really magnificent building, now standing, which was opened in 1856. The present opera house, like that at Paris, is distinguished not by an enormous auditorium but by a very large stage, an incomparable orchestra and a large cast of distinguished artists.

The Theatre de la Monnaie has been the threshold of much important musical history. The works of André Ernest Modeste Grétry (born at Liége, 1741; died near Paris in 1813), of which the opera, "Richard Coeur de Lion," seems to be the only survivor, were extremely popular at this theater, which is the Grand Opéra and the Opera Comique of Brussels. Grétry was a happy melodist but not particularly well trained as a musician. He wrote fifty operas, mostly of a lighter type. His vogue was immense in Brussels and in Paris, and the highest honors were bestowed upon him.

Not Opera Creators

WHILE BELGIUM has produced many minor opera composers, it has none of first rank. This is quite amazing, considering the great attention given to opera in Brussels. Another remarkable fact is that comparatively few operas known to Americans as among the great operas of the world have had their first performances at the Théâtre de la Monnaie. The only one we have been able to discover is Massenet's "Hérodiade," first seen at this famous house in 1881.

The operatic productions at the Monnaie are among the finest in the world. In such a work as the "Turandot" of Puccini, the spectacle was made very vivid and the acting left nothing to be desired. The string section of the great orchestra is in itself worthy of a visit to this house. This operatic home has always been very hospitable to American singers. A recent favorite was our own John Charles Thomas.

One unexpected happening, on visiting the Monnaie, is to find that the program which, as in all European theaters, is purchaseable for a small sum, is not the usual program in any sense, but a newspaper of twenty-eight pages of the ordinary daily size. It is called *L'Eventail* (The Fan) and covers the interests of the opera and various other musical undertakings. The paper is excellently edited and provides the theater-goer with something really worth while to read between the acts. There are finely written editorials, articles upon musical history, art and current productions of the cinema and the theater. The advertisements cover every imaginable subject, from patent medicines and cigarettes to pianos and Chrysler automobiles.

While going through the streets of Brussels one encounters every now and then proper names on street signs, terminating with the syllables "hoeven." One naturally thinks of Beethoven. Although Beethoven was born in Bonn, Germany, in 1770 and is therefore German his paternal family traces its roots back to Louvain, from whence it moved to Antwerp in 1650.

Whatever the Belgians may have thought about the military participation of the United States in the great war, they have no uncertainty about the accomplishments of Herbert Hoover. Everywhere one hears his name mentioned with gratitude; and Americans shine vicariously because of the achievements of our fellow American whom we have chosen to make the president of our country.

A Belgian Master

AMERICA SHOULD LEARN more about the work of Belgian musicians, the greatest of whom of course was César Franck, who was born at Liége on December 10th, 1822, and who died in Paris, November 8th, 1890. He studied at the Liége Conservatoire and at the Paris Conservatoire. From 1842 until his death (forty-eight years), Franck lived in Paris and extended his influence over a large number of pupils who have since become illustrious including d'Indy, Chausson, Lekeu, Ropartz, Pierné and Vidal. His best known American pupil is R. Huntington Woodman (who, incidentally, was one of the teachers of the writer of this article). Franck's "D Minor Symphony" has justly become one of the most demanded works in the repertoire of the modern orchestra.

Another chapter might have been written about the belfries of Belgium, and its wonderful carillonneurs, as well as the remarkable development of organ playing in the country which has sent such distinguished performers as Swinnen and Courboin to America.

The military and the symphonic bands of Belgium have been magnificently developed. The famous band of the Regiment des Guides which acts as a special body guard for the Royal Family and for visitors of state, which lately toured America, is one of the foremost organizations of its kind in the world.

The Chinese Scale

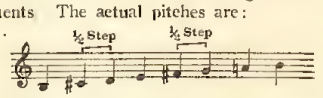
To THE ETUDE:

Allow me to write you a few lines concerning an answer which I find published in THE ETUDE, December, 1923 issue, in "Questions and Answers Department," about Chinese Musical Scale. The answer given was that a Chinese Scale has five tones only, corresponding to *do, re, mi, sol, la* of the occidental scale.

I am afraid this is not a very correct answer, for the simple reason that a Chinese scale is composed of *seven* tones. Perhaps you have mixed up with the Japanese musical scale; but it is not only five tones. These seven tones have been used many hundreds of years, for all the Chinese songs are very ancient, still using the same scale. The names of the different tones had been changed some three hundred years ago and we are still keeping them as they were.

Flute is one of our very ancient instruments, which indicates the pitch of the other stringed instruments; if you carefully examine it, you will find it has six holes, which will prove our scale must have seven tones. The flute was and is the very important instrument.

These seven tones sound very peculiar, owing to the intervals and steps are differently arranged. They only can be found in violin or other similar stringed instruments. The actual pitches are:



though this is not the only range. Its form is similar to the very old form of the Phrygian scale.

Pardon me for taking this liberty to correct you, and I hope this will not mean offensive to you. I do so only for the sake of our Chinese music, and for that of the musical wide world. I am now writing a book about Chinese music and the construction of their instruments, and also translating some of the Chinese music into Western notation, then I hope our friends will appreciate Chinese music better.

Yours truly,

PETER E. CHAN.

How We Make Our Music Study Club a Success

or L'Etude de Musique; the Club with 100% Attendance

By WINIFRED E. ADKINS

L'ETUDE DE MUSIQUE CLUB OF ELGIN, ILLINOIS

A club so interesting as to bring about a continued perfect attendance of its members is of sufficient interest to have its aims, ideals and methods of procedure passed on to other musical folk.

So it is with joy that the writer, who has sponsored many other musical clubs, is telling the story of this most successful one—*L'Etude de Musique* (The Study of Music). This club, as its name implies, creates an incentive for the more careful understanding of music which is to be studied.

In the first place, the higher ideals of the members are aroused by the repeating, at the opening of each meeting, of the club motto, "Music Study Exalts Life," adopted from THE ETUDE MUSIC MAGAZINE. After this there is roll call, to which response is made by the recital of items of musical interest, which the members during the month have gleaned from any source. For instance, one member told of an interesting prediction, found in "Opera Topics," which twenty-five years ago was made by Felix Borowski, that "Germany's sovereignty in music is passing from her. The most remarkable living composers, Grieg and Dvořák, are not German; and, from now on American composers will have to be considered." Coming from such an authority on musical subjects, this prophesy, now to some extent fulfilled, became both interesting and stimulating.

At another time a young gentleman told of having seen a Chinese piano on exhibition, made of teakwood exquisitely carved, with gold ornamentation, the instrument being valued at twenty-five thousand dollars. It was said to be a trifle different from the American "grand," lacking its graceful curves.

The more formal part of our program begins with a short paper on musical history. The first of these began with the Egyptians and they have led up chronologically. This is followed by a biographical sketch of the composer to be studied at the meeting, with comments on his or her compositions; after which there is a program of these compositions, or enough to give an idea of this composer's style.

Now comes a social hour, when all gather around the piano and sing for the sheer delight of it. The music in them thus finds an informal outlet. Then follows a musical contest, with simple prizes provided by the host or hostess. At our last meeting two musical books were given. Refreshments and adjournment bring to an end a pleasant and profitable evening.

L'Etude de Musique has a President, Vice-president, Secretary, Press Correspondent and Program Committee. The Sponsor of such a group should be chairman of its Program Committee, having had most experience in planning programs. Our club has monthly meetings, and one week in advance a post card is sent to each member. The club dues of twenty-five cents a month are used for musical "feasts." On January 5th we attended a Grand Opera performance in Chicago; and we now are looking forward to the North Shore Festival to be held at Evanston in May. All these musical treats lead to a better appreciation and love for good music.

A club of this nature should be limited to not more than twenty-four members; and these should be divided into three groups, each one furnishing a program every three months, which gives time for ample preparation. Any student of voice or a musical instrument, who would be desirable, should be eligible to membership as diversified programs are more interesting.

If each member becomes inspired to do his or her best, the club will become so interesting that membership will be sought as an honor.

Those Forgotten Exercises

By G. M. STEIN

ONE of the greatest helps in teaching is the use of paper clips, the same kind as are to be found in any office. After marking an exercise to be studied the teacher places a clip at the top of the page, so that it does not tear the page or soil the book in any way.

With the aid of these clips the pupil can find each of the exercises without loss of time. When an exercise is finished the clip is removed. These clips have cured several pupils of neglecting certain exercises and excusing their carelessness by saying that they did not see the exercise.

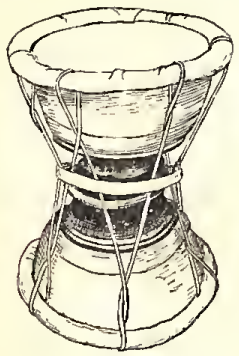
The Native Orchestra of India

By MARGARET E. COUSINS

(Mrs. Cousins is an Irish musician of distinction, long resident of Madras, India. This article is a reprint from "The Madras Mail Annual.")

THE HISTORY of India's Orchestra is synchronous with the most ancient literature in the world. Its history book is the collection of the Vedic scriptures. The *Sama Veda* is its specialized text-book; the ancient Rishis are its most ancient and primary Professors of Music; and the High Gods of the Hindu Pantheon are its musical stars, its virtuosos, its prima donnas, its orchestral conductors.

Mahadeva, the High God Himself, beats the time for the Universal Opera. He does not wield a stick in the manner of Western conductors, but gives the time, sets the rhythms, beats out the tala, on his drum. It is the small and dainty *damru* model of the drum family, significantly shaped like the sand-glass by which we in these days, in Western family life, measure the time

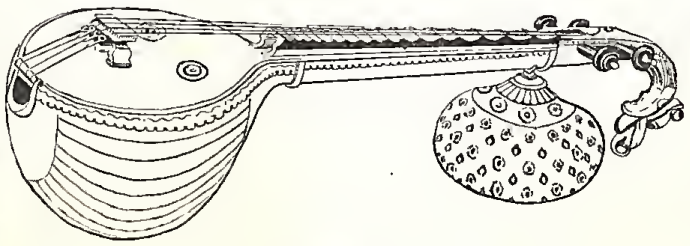


1. A DAMRU

for boiling an egg! (*See cut number 1*) In Hindu sacred lore the world is compared to an egg, and Siva, the god who corresponds to Saturn, measures out the length of time for the performance of the world symphony in its varied component movements. A modern British composer, Holst, has most strikingly portrayed this same symbolic myth of East and West in the section entitled "Saturn" of his orchestral Symphonic Poem "The Planets." His use there of drum effects and reiterant pulsation rhythms is arresting and unique in the extreme. It carries out the idea of the ancient myths of India regarding the role of the First and Last of the Gods as the Hans Richter of India's symbolic orchestra.

Then there is Saraswati, the vina player *par excellence*. What Orpheus was to Greece the Goddess Saraswati is to India. The great educationists of Greece equated music with knowledge, and taught the young the science and art of music in all its branches before it started to train the reasoning faculties of youth. Only after fourteen were the boys and girls taught history, the ordinary sciences, the solution of problems and so forth. Similarly is Saraswati revered as the patron of knowledge and her instrument as the Queen of India's orchestra. She is indeed to it what the first violin, leader of the orchestra, is to the operatic band of the West, and the *vina, milleniums* more ancient than the violin, may justly consider itself the Mother of the whole family of the stringed instruments. (*See cut number 2*)

It may of course be that the *vina* was the ultimate perfection of a series of experiments in stringed instruments that began when Brahma, the creator of world



2. A VINA OF DISTINCTION

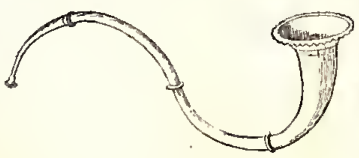
substance, gave the *tambura* to the god Narada. (*See cut number 3*) The tambura is the instrument of individualism, of egoism, and played its part in the world music story, for it was the note that heralded always the presence of the mischief-maker. We see it to-day still in the hand of the wandering ascetic. There it is, the simple, long neck of wood sticking through a gourd at one end, with, at the other, a tuning peg or two. Stretched between is the ever-twanging string, in the simpler form, or three strings, in the more developed model. It was the *tambura* which supplied the constant *sruti*, or key-note drone, for all singers up to the ill-starred advent of the foreign portable harmonium. There is not yet given out the name of the god or demon to whom this latter instrument of torture is ascribed, but it wasn't one of the celestials!

The Bamboo Flute

WHO DOES not know of Krishna and his flute? I think the flute is the most universal and the most loved instrument in the land of Bharatavarsha. From Brindaban in the North to the sandy stretches of South India may its haunting tones be heard in the dawn. The simple reed of bamboo is no easy instrument through which to create melody, yet the child-herds, following the example of the young god, Krishna, are exponents of its simple and poignant pastoral beauty, and an expert flutist will draw a larger audience to his recital than an expert vina-player. Orpheus with his lute, Krishna with his flute, charm the hearts of man and beast of the East and West, and to the present day in the highly developed Western orchestra the flute still leads the wood wind section of the composite structure.

Other wind instruments there are in India with which nothing in the West can compare. There is the *nagesvara*, the snake trumpet or oboe, with its piercing, colorful quality of intricate runs and weird long notes. Its favorite time for rehearsal is 4.30 A. M., so it is not beloved by dwellers in India who hail from the West! (*See cut number 4*) But to a trained instrumentalist or student of musical instruments, it is an instrument with a future as promising as its past is notable. It is the specialty of temple worship and of marriage ceremonies, the mouthpiece of the Wise Ones, the Sages named *Nagas*.

Another remarkable instrument is the ten-foot trumpet. This is a telescopic construction and unscrews in sections, but when played it is carried horizontally, usually with a little boy holding the open end, while ten feet behind him the player



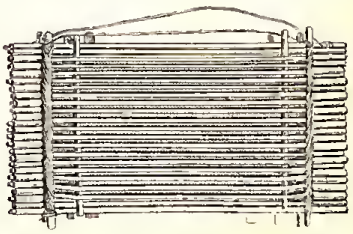
4. A PRIMITIVE HORN

drives his breath through the mouthpiece. A tone is emitted which one can compare only with what one imagines must be the tone of the earth as it spins on it axis. It is an elemental sound, gloriously deep and full and satisfying, but so dignified that one could not play tricks with it, or use it in anything but the most respectful fashion. The same is the case with the large conch shell so constantly heard in Buddhist monasteries and used also for invocation purposes by orthodox Hindu ladies. It is the voice of the sea. Heard as the writer had the privilege of hearing them, in their place in an orchestra of Buddhist ritual music playing in accompaniment to a procession of the Holy Books round the town of Darjeeling, these conches are thrilling in effect, and release something magical into the atmosphere.

The oboe-like instrument which is used for maintaining one constant note is a sort of tragic clown of instruments. The fully blown-out cheeks of the player cannot fail to strike one humorously. They look so much like an eternal paper bag blown up and ready for bursting by a clap of the hands. But the sound produced by the player is the antithesis of the whimsical desires of the spectator. It is weird and uncanny in its sustained monotonous persistence, and one grows to relate it with funeral music, though it is not used exclusively for that purpose. In North India these oboes are beautiful specimens of art and craft, being made of brass and copper finely carved and ornamented with precious stones, the turquoise being the most common.

The simplicity in construction and the ornateness of the instruments of India are noticeable characteristics of the Indian orchestra. In Western life our instruments, like our clothes, lack the fine artistic appearance which Indian craftsmanship in metals, wood or ivory, give to the Indian instruments.

India is such a musical land that its people, whether rich or poor, educated or



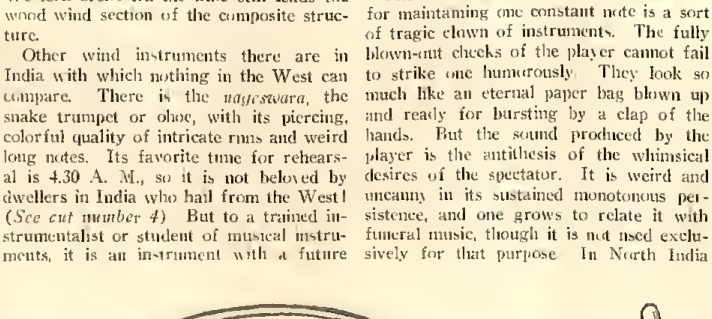
5. PRIMITIVE HARP

illiterate, must have song and accompanying instruments. In the writer's possession is a strange harp used by the women of the hill tribes of the North Arcot Districts. It is a rectangular frame of about six inches strung across with small, flattened-out bamboos. The different ways in which these are linked together give them a variety of tones when plucked by the nail, and one can well imagine the beauty of the sound when a large number of village women play these in unison as they make their dance movements. (*See cut number 5*)

The Song of the Pot

ANOTHER QUAINT possession of the writer is an instrument made of a short length of bamboo with a india-rubber mouthpiece at one end and a section of buffalo horn at the other. The sound produced through this primeval Dravidian horn is the note that keeps one awake during the harvest season when watchers sit at night in raised small covered platforms and play to scare away hungry animals or robbers of the crop. Even the very earth is pressed into the musical family. The simple earthenware *chetti* (pot) is made to produce quite a number of tones according to the way it is played as a percussion instrument. Play it with the finger-tips and one quality of sound is produced; slap it with your palm and it responds fittingly; press it suddenly against your "tummy" (of course in some specially skilled way) and it bellows forth a note of entirely different tone and character. Infinite are the musical possibilities of a pot. One marvels that Omar Khayyám did not include them. If he had heard the pot-player by whom the writer has been raised to enthusiasm he could not have failed to have sung the praises of the pot as a maker of music.

Among the favorite accompaniments of the voice are cymbals. One can find them of every size in the Indian orchestra. The size regulates the purposes for which they are used. Sometimes it is to punctuate long phrases, sometimes seemingly to wake you up, but the little brass ones are like the castanets of the Spanish, just rhythmic time-keepers.



3. PRIMITIVE TAMBURA

(Continued on page 768)

The Harmonica—The Flying Wedge In Introducing Music

ALBERT N. HOXIE

By Albert Nickerson Hoxie

The surprising study of how the little mouth organ has become a serious factor in preparing for musical expansion

Mr. Albert Nickerson Hoxie was born in Boston, September 3, 1884. He studied violin with Edith Winn and Frank Kennedy. Later he entered the Combs Conservatory in Philadelphia and studied with Dr. William Geiger. He also studied Harmony and Counterpoint with R. Ernest Hartmann.

During the war he was the Director of Music of the League Island Navy Yard, Philadelphia, and did much valuable community song and social service work in the camps. He has conducted large choral organizations, was conductor of the Civic Junior Symphony Orchestra of Philadelphia and the Junior Civic Band and was also for two years in charge of the music at the Eastern State Penitentiary. Mr. Hoxie has also enjoyed a splendid reputation as a business man, having been the Sales Manager of large textile enterprises. He now devotes his time entirely to musical educational projects such as the Philadelphia Harmonica Band and the Harmonica Movement and gives his services wholly without remuneration of any kind. He is an extraordinary example of a young altruist who, having sufficient means to be independent, desires to spend his life to the best advantage of mankind.

ACCORDING TO a recent survey made by the National Bureau for the Advancement of Music, there are over four thousand five hundred harmonica bands organized in the United States of America and Canada, Hawaii, Cuba and the Philippine Islands. This is merely the beginning of what promises to be a very extraordinary movement. The average boy and girl take instinctively to the harmonica. Girls seem to enjoy playing it quite as much as boys, although for years it was regarded as a boy's instrument.

The movement, strange to say, seems to have developed by itself, although it has had strong backing from Rotary and Kiwanis Clubs, the Elks, the National Bureau for the Advancement of Music and the National Federation of Music Clubs.

The cheapness of the instrument may have something to do with its success. The average cost of a harmonica is fifty cents. The chromatic harmonica, which came into use in recent years, costs about $2.50. Some more richly embellished ones cost considerably more. The most expensive instrument is what is known as the bass harmonica and is very important in the band, its tone resembling that of the bass clarinet. This costs from sixteen to twenty dollars.

At the start it was difficult to interest a certain type of educator in the serious possibilities of a harmonica. A little experience, however, has shown that it elevates the morale of almost any group of boys and girls (even in the case of the unfortunates confined in institutions for the feeble-minded at Pennhurst, Pennsylvania). It is found that where a harmonica band is started the students take new interest and show a decided improvement.

Where Every Child Plays

IN STARTING a harmonica band the first step is to bring together as many children as possible. As a rule, at the present time we do not attempt to work with those below the sixth or seventh grades in school, but we hope eventually to start with very little children. This has been done at Glen Rock, New Jersey, where every child in the town is learning how to play the harmonica.

With a large group of children assembled, the leader commands interest at the start by having a soloist or a group of accomplished players give a demonstration for the children, using such well-known classics as the *Hungarian Dances* of Brahms, the *Chanson Arabe* of Rimsky-Korsakoff, the Paderewski *Minuet*, Toselli's *Serenade*, the *Spring Song* of Mendelssohn, and Chopin's *E-Flat Nocturne*.

The leader explains that the harmonica is a stepping-stone to higher musical achievement and asks if any in the group would like to join a harmonica band. The cheapness of the instrument is such that very few are barred by financial reasons. The boy is also told that he can easily put a harmonica in his pocket, although he could not put a piano in his pocket. This amuses and interests him and he sees the advantage of having something with him that he can play at any time. He learns, moreover, that music acts as a stimulus, a comfort, a solace, that it will energize him, that it will delight him, that it will make him friends. His school pride is appealed to, it being pointed out that the boy who can play will become an outstanding figure in his school or community and provide many opportunities for advancement.

Tonguing

IN THE OLD days when a boy wished to play the harmonica he imagined himself a whole band. He would munch away at his harmonica as he would an ear of corn, often producing more discords than concords. Now the first thing in starting a class is to teach the boy to tongue the instrument. Tonguing merely means that the tongue is curved over to the left a little bit, serving to cover up the holes that should not be played, thus enabling the player to perform a single tone. Later double tones may be produced by experts, even three tones of a chord, but the boys in a harmonica band cannot hope to do this at the start. Nevertheless there is far more musical skill demanded of the real harmonica expert than most musicians imagine. The best harmonica experts I know had extensive musical training. Two of the most famous are Fred Sommer who plays the 'cello exceedingly well and Borrah Minnevitch who in his earlier years made a thorough study of the violin.

After the class has learned the art of making a single tone by "tonguing" the scale of C is readily mastered. You see, the instrument we begin with is not a chromatic instrument, but a diatonic (single scale) instrument. It has no half-tones, no sharps or flats. It is surprising how many pretty tunes can be learned in which there are no chromatic changes. There are whole albums of them.

The scale, therefore, may be learned in the first lesson. Usually the first time learned in *America* and this often may be

(Continued on page 774)

HOXIE'S HARMONICA BAND BEFORE THE GREAT WASHINGTON MONUMENT IN FRONT OF THE PHILADELPHIA ART MUSEUM AT THE HEAD OF THE PARKWAY AS IT LEADS INTO FAIRMOUNT PARK

America's Greatest Song Writer

By Norman Stuckey

The memory of Stephen C. Foster will be signalized by a shrine of music to be erected in the near future in his birthplace, Pittsburgh, Pennsylvania. It will stand in the heart of the city's widely known cultural center, near the new forty-two-story building of the University of Pittsburgh. It will include an auditorium capable of seating one thousand persons. The architect is Charles Z. Kalnder. The building is the idea of the Pittsburgh Tuesday Musical Club.

OVER ONE HUNDRED years ago, on July fourth, 1826, Stephen Collins Foster, who was destined to achieve immortality as America's greatest song writer, was born at Lawrenceville on the heights above Pittsburgh. It is a curious coincidence that this composer of Southern songs should have been a Northerner, he who, with the exception of an excursion to New Orleans and a visit to Kentucky, lived all his life above the Mason and Dixon Line.

The Foster family and the family of the founder of THE ETUDE MUSIC MAGAZINE, the late Theodore Presser, were intimate; and Mr. Presser gained great inspiration from the native genius of Stephen Foster.

Although Foster composed over one hundred songs, only four are sung and enjoyed by the present generation as widely as by the generation for whom they were written. Everybody knows "Old Folks At Home," "Old Black Joe," "My Old Kentucky Home," and "Massa's In The Cold, Cold Ground." We learned these songs when we were children—and we have never forgotten them. The words and melodies of Foster's compositions are as familiar to most of us as the Lord's Prayer. They seem certain to endure as long as men and women cherish memories of the happy scenes of home.

Foster—Poe

FOSTER has been compared to Edgar Allen Poe. Their careers were strangely alike. Both geniuses took the "daughter of the vine" to spouse and loved her not wisely but too well. Poe, however, attended a university and received the benefits of a classical education. Foster entered Jefferson College but did not stay long. Although he was early recognized as "a musician," he received no early musical training in a conservatory. He also appeared when commercialism, and not culture, especially musical culture, was the goal towards which men strived most. There were, in that age, a few professors who taught the necessary rudiments of grammar to sons whose fathers recognized the importance of a thorough understanding of these subjects. Music teachers were rare, and often woefully poorly trained.

When Foster was six years old he marched about, beating a drum and whistling "Auld Lang Syne." But nobody urged "Little Stephy" to a serious study of music, although his mother found "something perfectly original about him." Before he was thirteen he played a flute, a guitar and a banjo; and he also dabbled in composition.

At the age of thirteen he composed a waltz for three or four flutes. His efforts were warmly applauded, in the fashion that precocious efforts are usually praised. But the youthful composer had little faith in his musical ability. He considered entering the navy as a midshipman. Yet he received encouragement from certain persons who probably advised him to study music. He was twenty-four years old before he went to Allegheny City to devote himself to music and composition. He had already earned a reputation by composing "Old Uncle Ned" and other minstrel songs. Soon thereafter (Foster, in that short time, could not have learned much about counterpoint) he composed "Old Folks At Home." Perhaps Foster's genius would have miscarried if he had studiously followed the advice of conservatory professors, for he was gifted with a rare sense of melody that was spontaneous and remarkably original. If he had been overtrained his musical efforts might have appealed to only a few thousands instead of to many millions.

Foster like Burns

LIKE BURNS in many respects, Foster dealt with simple themes that awakened the emotions of the nation and sent his melodies to be played and sung in every corner of the globe. Burns has written songs that defy bludgeoning Time. But Burns was a songster whose forte was mostly words, not notes. Foster was both poet and musician.

It was not until 1844, after years of desultory effort, that Foster "found himself." In that year "Open Thy Lattice, Love" was published. It was not a success. After publishing two Negro songs, "Louisiana Belle" and "Uncle Ned," and "There's a Good Time Coming," Foster found employment as a bookkeeper for the next three years. In 1847, finding the keeping of books distasteful, he adopted song writing as a profession, with results that were undreamed of in a country that had never produced a widely recognized composer of popular songs.

Foster appeared on the musical horizon at an opportune moment. America then was a nation of pioneers. Songs that were strictly American in origin, nature and treatment were needed. Foster supplied these songs. Although he employed the dialect of the Southern negro in the songs that have become the most popular, this dialect does not impair the intrinsic value of his verses. His tonal beauties delight not only persons unfamiliar with the complicated forms of classical music; they also charm the musicians. Many great musicians have paid glowing tributes to Stephen Foster's genius.

Secret of Charm

WHAT IS the secret of the charm of Foster's songs? The composer's frequent allusions to nature are responsible, in no small measure, for the popularity of the four songs the world seems unwilling to forget. Foster was a poet before he became a composer. His nature was meditative; he saw romance and beauty in the old South—the South before the Civil War.

STEPHEN COLLINS FOSTER

His songs are not only suggestive of a home life which was then rapidly disappearing; they also refer to the rustic tranquillity of the plantation. In all of Foster's songs we are furnished with references to nature:

"The sun shines bright on my old Kentucky home,
'Tis summer, the darkies are gay:
The corn-top's ripe, and the meadow's in bloom,
While the birds make music all the day."

In this "Old Kentucky Home," where:

"The young folks roll on the little cabin floor,
All merry, all happy and bright;"

Foster was still aware of tragedy:

"By'n'by hard times come a-knocking at the door,
Then my old Kentucky home, good-night!"

Nearly every person has relinquished his early home. Yet it is the sense of this inevitable loss of home and friends, and the anticipation of "hard times," that invest Foster's songs with the pathos and sentiment that make their appeal universal.

A picture of abandonment and desolation seldom fails to awaken sympathy.

"They hunt no more for the possum and the coon,
On the meadow, the hill, and the shore;
They sing no more by the glimmer of the moon,
On the bench by the old cabin door;

The day goes by like a shadow o'er the heart,
With sorrow where all was delight;
The time has come when the darkies have to part,
Then my old Kentucky home, good-night!"

Darkies need not bear burdens only. Foster offers consolation:

"A few more days for to tote the weary load,
No matter, 'twill never be light;
A few more days till we totter on the road,
Then my old Kentucky home, good-night!

In "Old Uncle Ned," the composer eloquently—if somewhat crudely—considers the final reward of man's labor on this earth:

"Den lay down de shubble and de hoe,
Hang up de fiddle and de bow;
No more hard work for poor old Ned,
He's gone whar de good Niggers go."

Stephen Collins Foster was not a Byron nor a Swinburne. While he was not a musician, in the light that we regard Beethoven, Schubert or Wagner as such, his melodies are simpler even than Mozart's. Foster was a great melodist. His melodies, wedded to verses that express a longing for the scenes that live only in reminiscence, still remain unexcelled in their class by any composer, ancient or modern.

Origin of Foster Melodies

MANY CRITICS claim that Foster owes his melodic inspiration to negro melodies. Early in life he attended a church full of "shouting colored people." Perhaps he received an impression

of negro life and manners during his attendance at these services. But his songs were never inspired by negro "spirituals." The Foster melodies might easily pass for Irish, English, or Scotch Folk Songs; quite as much, in fact, as "The Last Rose of Summer," "Drink to Me Only With Thine Eyes," and "Annie Laurie." If they are identified with the negro it is because they deal with negro life and were written for "blackface minstrels" who found Foster's songs of that type which adequately illustrated a life that was considered happy and carefree. This was the general conception until Harriet Beecher Stowe, with that marvelous masterpiece, "Uncle Tom's Cabin," drew attention to a few negroes who were grossly abused. Generally speaking, Negroes before the Civil War (as Foster's songs remind us) were contented and free in spirit if not in name.

We may trace the source of Foster's inspiration to his knowledge of conditions in the South. We may believe that he approved of a life that was free from responsibilities. The plantation, humming bees, strumming banjos, cotton fields, and the bench by the old cabin door, strongly appealed to Foster. And his songs, despite the merit of the melodies, might appear less attractive without verses that conjure up halcyon days. And the fact that they are sung by Canadians as well as by Kentuckians proves that they are not folk-songs of only one section of the United States. They are songs that appeal to nearly all races. The Australian sings of "My Old Kentucky Home." The Englishman and Scotchman sympathize with "Poor Old Ned." And the Hindoo has been heard singing "Old Folks at Home."

Verlaine found life unendurable unless he could obtain his perforated spoon with its slab of beetroot sugar on which he poured absinthe. Stephen Collins Foster's favorite tipple was rum and brown sugar.

In New York

AFTER THE printing presses had ground out thousands of copies of his songs, Foster, who was then thirty-two, went to New York in 1860. His reputation had increased; he was a "famous musician." He enjoyed the friendship of many great artists including Ole Bull. But the craving for alcoholic stimulants grew upon the composer who had received fifteen thousand dollars and possibly more for "Old Folks at Home." For a while he kept a little grocery store. It is not known whether his wife, the daughter of a Pittsburgh musician, whom Foster married in 1850, remained with her dissipated husband.

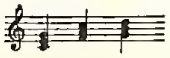
Foster, however, needed money. He continued to write songs; and he was exploited by music publishers who sought to profit by his weakness. Some of his songs sold for as low as ten dollars. But the songs by which he was to become immortal had already been written.

We do not know whether Foster longed for the old Southern homes he described with such tenderness or whether he ever sang:

"Gone are the days when my heart was young and free."

We do know that an inexorable demon had forged fetters that the poet-composer could not break. On January tenth, 1864, when Federal soldiers by the thousands around the campfires were singing his songs, he was found lying in the hall of a cheap Bowery lodging house where he lived. Blood was oozing from his throat. He was hurried to the Bellevue Hospital where he died, three days later, in a charity ward.

The distinctive thing that raises the work of Stephen Collins Foster to an unusual musical level is his remarkable use of three of the simplest chords in music; that is, the chords on the first, fourth, and fifth degrees of the scale (tonic, subdominant, and dominant).



Foster rarely strayed very far from these very simple materials.

The composer had a strange feeling for those things that the popular composer sometimes calls "hooks." That is, he knew instinctively that in the first measure of "Old Folks at Home" there was a heart tug when the note E which is a member of the chord on the first degree (tonic) is suspended over the harmony of the chord on the fifth degree (dominant).

A mere cursory examination of the works of Foster reveals that this is the basis of much of the musical feeling and pathos contained in his writing. Musicians refer to this principle as suspension or retardation. The very direct appeal of these simple means is so enduring that we have a feeling that many composers could produce far better results if they employed such devices, rather than more complicated musical materials.

SELF-TEST QUESTIONS ON MR. STUCKEY'S ARTICLE

1. *What were Foster's educational advantages?*
2. *What part of his life did Foster spend in the Southern States?*
3. *What is the secret of the charm of Foster's songs?*
4. *What was the origin of Foster's melodies?*
5. *What four of Foster's songs are now best known?*

Musicians of the Month

By Aletha M. Bonner

October

Day

1—Pierre François Baillot (bah'-yo), b. Paris, France, 1771; d. there September 15, 1842. Holds prominent place among the great French violin players. Also distinguished as a teacher and writer of "Methods" for his instrument.

2—Philip Cipriani Hamley Potter, b. London, England, 1792; d. there, September 28, 1871. Pianist and composer whose published works include sonatas, symphonies, rondos and waltzes. He was highly ranked both as a performer and as a conductor.

3—Wolfgmar Bargiel (bar-ge-el), b. Berlin, Germany, 1828; d. there, February 23, 1897. An important pianist and conductor as well as a composer of chamber music. Stepbrother of Clara Schumann.

4—Jacob Blumenthal (bloo'-men-tahl), b. Hamburg, Germany, 1829; d. Chelsea, England, May 17, 1908. He located in London in 1848, and was court-pianist as well as a successful teacher and song writer.

5—Alfred Heinrich Ehrlich (air-lik), b. Vienna, Austria, 1822; d. Berlin, Germany, December 29, 1899. A writer of critical and educational works; also an eminent pianist.

6—Jenny Lind, b. Stockholm, Sweden,

(Continued on page 776)

Master Discs

A Department of Reproduced Music

By Peter Hugh Reed

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "The Etude, Dept. of Reproduced Music."

FOLLOWING closely upon the heels of Flonzaley's recording of a Schumann Quartet came a recording of his *Piano Trio in D minor*, Opus 63, played by the stellar group, Thibaud, Casals and Cortot. When three musicians like these gentlemen unite to perform a work, one may expect to find the result artistically proficient, particularly when that group have played together long enough to present an interpretation of any chosen work in a manner that merges their individual personalities into a single unit. Such a performance should satisfy the most captious listener. For does it not after all leave the message of the composer to engage one's attention instead of the interpretative art of three prominent musicians?

This Schumann Trio is not like the famous Schubert one in B flat, full of sunlight, rhythmic vitality and instantly receptive charm. Schumann's opening movement is almost turbid and gloomy, and his slow movement is extremely contemplative, although the last is full of light and air and true Schumann spontaneity. The whole work seems subjective in its poetic content, but, when heard more than once, will reveal a rich reward from its various moods of romantic beauty. Victor Album No. M52.

Of late, there have been many orchestral re-recordings of old favorites, which the music-lover will undoubtedly welcome. Yet once again the problem of what one should acquire first has to be decided. This is not easy when all or too many favorably engage our attention, and the size of our purse does not conform. So we can but extend the hope that our reviews will assist those who read them in the selective choice of additions to their growing library of better music in the home. Records deserve their place upon our library shelves, for they, like books, are the result of our own personal selection. The joy and elevation of a good radio concert cannot be underestimated, but it can never equal the pleasure of the concert chosen by oneself. The former, at its best, is the musical taste of another imposed upon us; but the latter is the height of discriminate individuality.

In the list of recent orchestral records we find that Stravinsky has conducted another of his ballet suites for Columbia, their Album set No. 115. This time it is "The Bird of Fire," one of his earliest and most popular works. In this set we find the composer concerned with the dramatic qualities of his work as in his Petroushka recording, thus definitely proving that the program of his ballet should be known to sustain the enjoyment of its colorful music. In recording this ballet Stravinsky has chosen the full score rather than the Suite which he later arranged.

As Stokowski has recorded the Suite, it will naturally be found that Stravinsky's recorded version contains much more music, such as a more complete Prelude, *Prince Ivan's* release of the *Fire Bird*, and the *Golden Apples*, the latter a most decidedly welcome inclusion. Of the difference in interpretation between these two sets, one might say Stokowski seeks to make the Suites as nearly absolute music as possible. His is a brilliant performance, but of course his purpose is almost unattainable with definite program music. On the other hand Stravinsky presents his work as it was originally conceived; and since Columbia provides annotations with the set and since, besides, their labels are most precisely marked, one's enjoyment of the score is considerably quickened.

Sovereign Handel

ANOTHER Stranss *Tone Poem* has been issued, conducted by Albert Coates, the brilliant and humanistic Russian-English conductor. This time it is the ever-popular *Death and Transfiguration*. Here is a recording which presents a vital, moving reading of a work that has long been a universal favorite. For good measure Coates has, on the last side of this set, recorded Handel's noble *Overture in D minor*, originally written as an introduction to a group of anthems. This Overture which Lawrence Gilman said contains "sovereign writing in Handel's lordliest vein," comprises a slow opening section followed by a fugued allegro. The recording of both compositions is superbly realistic. Victor discs Nos. 9402-03 and 04.

Another Weber Overture has been brilliantly interpreted in a new recording. This is the Overture to his opera, "Euryanthe," originally presented in 1823. Leo Blech, the eminent German conductor, leads the Berlin State Opera Orchestra through an unusually fine performance on Victor disc No. 9398. When we stop to think that Weber's Overtures have enjoyed the prestige of over a century we realize their enduring qualities and their musical worth. For today they seem as vital and fresh as though they had been written a few years ago. Surely this is a disc not to be missed by a discerning collector.

Domestic Odeon have issued a new recording of Beethoven's "Egmont" Overture conducted by the admirable Max von Schillings, disc No. 5171. There is much tonal breadth and dramatic poignancy in this recording, which makes it rank with any version already available on records. If one has not this composition in one's collection then I recommend that von Schillings' interpretation be heard, which cannot help but impress.

A Surprise Recording

AT LAST Papa Haydn's "Surprise" Symphony has been electrically recorded, Koussevitzky and the Bostonians having made it for Victor on set No. M 55. The performance is veritably an ideal one, and the Bostonians, so celebrated for their string quality, are happily projected from these discs. This symphony which received its nickname because of the arresting beat of the kettle drum in the second movement no longer in this day and age presents any "arresting surprise," but its music still remains ever a delight, particularly when played as in the present set. If one has not a Haydn Symphony in his library, then we recommend they get this one—and later follow up with that fine recording of his "Clock' Symphony" issued by Columbia in their set No. 76.

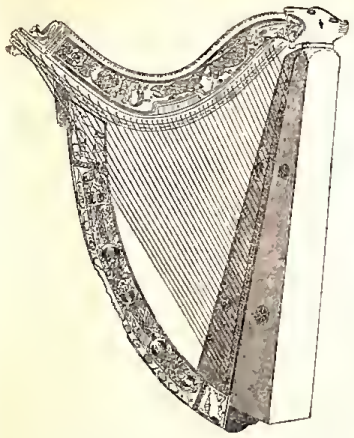
Two single orchestral discs to which we wish to call our readers' attention before leaving orchestral recordings are Mengelberg's reading of "Omphale's Spinning Wheel" (Saint-Saëns' musical delineation of Hercules domesticated by the goddess, Omphale, Victor disc No. 7006) and Albert Coates' recording of Bach's *Organ*

(Continued on page 763)

The Romance of the Harp

By Annie W. Patterson, Mus. Doc.

The Distinguished Authority and Lecturer on Irish Music



THE FITZGERALD HARP, MADE BY DONALD O'DERMODY FOR A FITZGERALD OF CLOYNE, IN 1621. IT IS THREE FEET HIGH AND HAS FIFTY-TWO STRINGS. INSCRIBED "EGO SUM REGINA CITHARARUM" (I AM THE QUEEN OF HARPS).

FAR AWAY, in the early ages of the world's history, Egyptian priests of Isis played upon a polychord instrument shaped like a harp. This we learn from the sculptures recorded as having been seen by travelers, among the monuments of Thebes and other places in the neighborhood of the Nile. Previously, there had been the antediluvian lyre of Jubal, as mentioned in Sacred Writ. The art of cultured Egypt doubtless made a considerable advance in mechanism as well as musical adaptibility, upon primitive instruments that had been suggested, possibly, by the sounding bow-string. The remarkable feature of old Egyptian harps is that they had no fore-pillar; hence one wonders how the tension of the stretched strings could be maintained for any length of time. Keltic tribes, either borrowing from or being influenced by the more ancient peoples, appear, in course of time, to have added the needed support; and thus to have standardized the semi-triangular shape of the instrument.

An ancient Irish legend, in which for the first time there is mention of the *Cruit*, or harp, records the marvel-working effects of its music more than a thousand years B. C. It would appear from this that the Daghda, a famous Arch-Druid of early Irish colonists named the Dé Danaan (whom some associated with the lost tribe of Dan), won back his magic harp, stolen from him by a band of pirates, by playing for the robber hosts "feats" of minstrelsy which alternately made the marauders weep and laugh, finally putting the whole band to sleep. Subsequently, a second band of Eastern wanderers, seeking a "promised land" in the track of the setting sun (suggesting, in their name Gadelian, another "lost" tribe, Gad), came to the far western isle of ancient Eirè, having, in their train, a poet and skilled harper. Both of these artists were so highly esteemed in those distant pagan days that two rival chiefs cast lots as to which should have the rhymer and which the minstrel in his retinue.

The Biblical Harp

COMING DOWN to the Christian era, we find the Harp figuring prominently, both at festivals and on the battle-field, the bards of old having been expert at amusing as well as enheartening listeners by their strongly emotional performances. Among the Hebrews one will recall the story of how King David, by his harp-playing, charmed the evil spirit out of King Saul. Similarly, amongst most nations of antiquity, the harp appears as the solace of the sick and sad, as well as the cheering and inspiring element among assemblages of all kinds.

During the opening centuries, A. D., the harp appears to have played a double rôle. It was frequently used by ecclesiastics, it being a well-known fact that early monasteries, at all events in Ireland about the time of S. Colum Cille (6th century), were frequently founded on the sites of former Bardic Colleges. Hence, one may assume that much of the traditions of the minstrels, and especially of that order of them known as the *Oirfidighe*, or instrumentalists, was passed on to, if not inherited by, the Christian missionaries.

Again, in the secular sphere, harps, together with all varieties of primitive stringed instruments played with a bow, predecessors of the Viol family, were much in use among itinerant musicians throughout Europe, the great bards of Minnesingers and Troubadours depending upon some instrument, generally a portable one, for the accompaniment to their songs of love and war. An early historian, Fuller, in his "Holy War," states that "the consort of Christendom could have made no music if the Irish Harp had been wanting." A similar statement was made by John of Salisbury (about 1165) regarding the Crusade of Godfrey of Bouillon in 1099. It is evident, indeed, that the harp and its scale, which careful research proves to have been capable of a semi-chromatic compass about the Middle Ages, strongly influenced the march of mediæval musical science, both in religious ritual and at social functions.

The Harp of Erin

IRELAND, the Land of the Harp—actually so distinguished by having a harp in its earliest coat-of-arms—particularly figured in this chromatic coloring of the more purely diatonic modes of the Church, which doubtless had been inherited by way of Hebrew and especially Greek traditions. Thus, Michael Prætorius (1571-1621), the notable author of "Syntagma Musicum" (issued in 1619), gives an illustration of an Irish harp of forty-three strings, the upper octaves of which were tuned in chromatic semitones.

Still stronger proofs, both of the nature of the harp proper and its far-reaching influences on music of the day, are given by Vincentio dei Galilei in his "Dialogo della Musica Antica e Moderna" (published at Florence 1581-1602). Galilei, the father of the famous astronomer, Galileo, is a highly interesting figure in the Italy of his times. He came right upon the period of the so-called Renaissance and was among those Florentine *savants* who, meeting at the house of a distinguished amateur named Count Bardi, endeavored, by their personal efforts and research work, to unearth the real nature of ancient Greek music. In their aims toward this end, the practical musicians among this band of enthusiastic learned men actually gave rise to the then new art-form of the Opera. The first of these operas was Peri's *"Euridice,"* produced at Florence under the patronage of the generous Medici family in the year 1600. V. dei Galilei himself, in fact, is accredited with having made practically the first attempt at dramatic recitative, by the writing of "Monodies" which he sang to his own accompaniment on the lute, on which instrument he was an excellent performer. He is particularly interesting in regard to our subject-matter, the story of the harp, in that he went to considerable pains to prove that the harp was introduced into Italy, from Ireland, in Dante's time (*circa* 1300), Irish minstrels of that period claiming that they had inherited the instrument from their Kingly ancestor, "the Royal Prophet David."

EGYPTIAN HARPER
(FROM THEBAN SEPULCHRE 18TH CENTURY B. C., AFTER BRUCE.)

The Harp of Forty Strings

GOING INTO DETAIL as to the tuning and compass of certain Irish harps which he had examined closely, V. dei Galilei shows that those having forty strings and upwards enjoyed an almost complete chromatic compass. Separate strings were, of course, used for the chromatic semitones, as there were no pedal harps in those days. Further, this authority claims that the harp-scale thus formulated gave the foundation, for their gamut, to the scaling of the earliest species of claviehord and to the later developments of harpsichord. These keyed instruments were merged eventually into the so-called *piano e forte* of Cristofori, in 1711, actually the first hammer-clavier given to the world.

Thus we may gather that, through various stages in the history of the stretched string, struck directly or indirectly by the fingers (as respectively in harp and piano), we pass from a musical sound-source which, starting with two or more strings attached to a bow-shaped frame, eventually developed into that triumph of modern art-mechanism, the Concert Grand Piano. This is, in reality, a firmly-strung harp in a powerful resonance case. Such is the romance of what one might term an instrumental evolution, the several stages of growth and improvement of which it still is possible to examine. Yet it is also to be remembered that the non-pedal harp, on its own lines as a finger-struck instrument, has had a remarkable expansion in the creations of Erard and other famous makers. The playing powers of such noted artists as Salzédo, for instance, demonstrate what can be done with an instrument which, more than any other, has the glamor of a legendary antiquity about it; whilst the fact that it plays a part in celestial visions and prophecy still further enhances the charm which its liquid tones hold for the majority of listeners.

MARCEL GRANDJANY, EMINENT FRENCH HARPIST

The Harp in Orchestral Scores

READERS interested in the historical development of the harp are recommended to see the late Dr. Grattan Flood's "Story of the Harp." In this a distinguished writer, celebrated for his ability in

collecting musical statistics, has brought together, in a most readable volume, the main points of interest in connection with an instrument almost coeval with the existence of man himself. From this and other sources we learn that Handel was among the first of the great masters to introduce the harp into the orchestra, notably in his oratorio "Esther" (produced in 1720). The "pedal" principle, adapted to the harp, having been invented about this time by a German named Hochbrucker, we find Mozart writing a *Concerto for Flute and Harp* (in 1778), a number that would well repay an occasional hearing. Further, Dussek who himself was a good player on the instrument wrote several harp sonatas and miscellaneous pieces, including duets for harp and piano.

Louis Spohr (1784-1859), possibly inspired by the fact that his wife, Dorette, was an accomplished harpist, contributed largely to the harp compositions of his day. Again, Hector Berlioz, the famous authority on instrumentation, was an enthusiast in his employment of the ethereal qualities of the harp-tone in the majority of his full-scores. Liszt also, as previously the operatic composer, Meyerbeer, took advantage of the then recently invented double-action harp, to obtain appropriate orchestral coloring in various of their works. In "Lucia di Lammermoor" Donizetti temporarily assigns to a harp the *prima donna* rôle while to it is given the entire interlude between the first and second scenes of Act I. It was reserved, however, for Wagner, notably in his "Rheingold" and "Walküre" music-dramas, to elicit the most striking effects from a combination of several harps, scoring for each separately. Later composers followed in the wake of these great examples, Gounod's love for the harp in his scores being well known, whilst present-day so-called modernists have not been slack in linking the liquid tones of the most antique of sound-sources with the latest improved types, notably in wind instruments.

Its Place Assured

THUS, albeit, unless in the hands of a virtuoso executant, the harp is no longer in such vogue as formerly for solo purposes, its place in the orchestra is not only assured, but is also likely to be still more widely prominent than it is at present. The reason is not far to seek. Although when heard alone, its delicate and evanescent fluty tones have had to yield pride of place on the concert platform to the more resonant pianoforte, the peculiar appeal of those very iridescent sounds gives the combination of harp with orchestra a distinctive charm which cannot otherwise be obtained.

It is safe to affirm, therefore, that the harp, age-old as it is, will never become old-fashioned, especially in concerted music. As to improvements in its construction, much will lie in the hands of skilled mechanics possibly yet to be; for there may be means both of adjustment and resonance of finger-struck string, which have yet to be explored by human invention. Meanwhile, both by reason of its preeminently graceful appearance, and by virtue of its exquisite timbre, the Old-World harp appears quite triumphantly still to be able to hold her own among the most unique of latter-day orchestral instruments.

Reviving the Hand-Harp

IN THE MATTER of shape and size, efforts have been made, from time to time, to revive the small picturesque hand-harp of ancient tradition. There is, indeed, no reason why such a delicately toned instrument (of, say, from thirty to fifty strings) should not be used effectively, especially for accompanying the voice. It is at least as suitable for such a purpose as either the guitar or the banjo, being far less twangy and strident than these. But, in this case, again, the difficulty of keeping in strict tune for any length of time, the risk of strings snapping under weather conditions or sudden impact, and, in particular, the faint carrying power of the smaller instrument itself, all plead for the greater sonority and wider tone-transmitting facilities in accompaniment of that popular domestic instrument, the pianoforte.

IRISH HARP WITH FITTINGS FOR THIRTY STRINGS, POPULARLY KNOWN AS THE BRIAN BORU HARP. AN O'BRIEN HARP OF ABOUT 1220 A. D.

It would seem that Italy, which saw the invention of the latter, having received, in the past, through Irish Bards, the greatest instrument of antiquity, has paid back her debt with double interest to modern times, in supplying the more efficient sound-source. The problem of adaptability, in truth, circles round two matters, the keeping in tune and the strengthening of tone. Sonority, as in the violin, is best obtained by associating the strings closely with a resonance chamber. This is, in reality, what has been accomplished in the evolution of the piano, which, through its successive stages, from the days of spinets, clavichords and harpsichords, has gradually come to reign as queen of solo instruments on the concert platform. We may look upon it indeed as a fully equipped harp in a resonance case, renewing its youth and charm, like the fabled Phœnix, with each improved reincarnation.

SELF-TEST QUESTIONS ON DR. PATTERSON'S ARTICLE

1. *Where do we find the earliest authentic illustrations of the harp?*
2. *Where is the first mention of the Irish harp?*
3. *When did the harp develop at least a semi-chromatic compass?*
4. *What important modern instrument has been developed from the harp?*
5. *What modern composers have made notable use of the harp in their scores, and in what ways?*

Picking Up the Threads

By Leonora Sill Ashton

ONCE more the summer has passed for the great band of music teachers in country and city. One by one the threads of last year's work are being picked up; and the effort is being made to weave them again into a strong fabric of teaching.

For many reasons this is not an easy thing to do. Perhaps the threads were broken in the spring. Perhaps the year was ended with a feeling of uncertainty as to the results obtained or in complete discouragement. In a case like this the teacher must simply put such ideas completely from his mind and wait until his faculties are properly rested before he gives his final decision to the matter.

In the cool, autumn days, with a mind fresh from rest and recreation, the teacher can look impartially at the work of the past year. If this work has been conscientious and painstaking, there will be much of material value, which can be used as a background for the days to come.

The teacher will scan the list of old pupils. Did they advance as far as they should have done during the past season? Did he study as carefully as he should and try to develop primarily the outstanding characteristics of each one, at the same time seeking to strengthen the weaker traits?

How was each lesson hour spent? Did the teacher himself make a supreme effort to give it his genuine enthusiasm, to bring out the best in a scholar, to have infinite patience with mistakes, to nurture and keep alive the personal interest in and attention to each pupil?

He will look forward to his new pupils, most of whom he has come to know personally. He will see that the material he has to offer them is so shot through with belief in himself and his ability to give them something actually worth while that it will instinctively touch the imagination and draw them to him as a teacher.

All these things he will ponder carefully before giving one lesson in the fall.

Then his mind will turn to more practical things. When the work of teaching really begins, there are not many spare moments in the day; and what there are should be guarded carefully, for they are needed for the maintenance of nervous and physical vitality. The teacher will go to his music cabinet and ascertain what is there. He will order according to the size of his class, and have on his shelves half a dozen copies at least of pieces of the different grades as well as his own particular "teaching pieces."

To make this supply adequate the teacher must have formed a comprehensive outline of his work. Even this plan, however, does not preclude the frequent visits to music stores and the constant alertness to discover and study new music for the student grades. It does mean, however, that much nervous effort will be avoided. There will be no anxious hurrying to order a piece in time for the pupil to practice it for the next lesson.

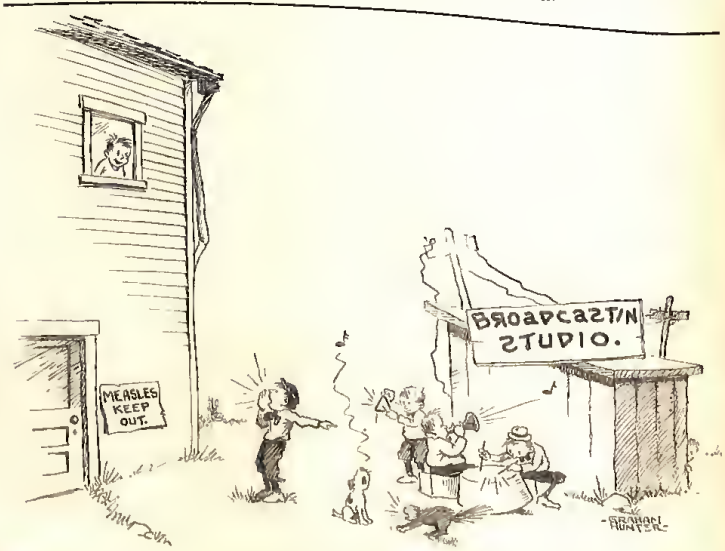
Two or three metronomes will rear their pyramidal shapes on the shelves. This instrument is indispensable to the beginner, and much is gained if the teacher can produce one at the start before careless habits are formed.

Finally comes the business method.

Musicians have been called impractical, but so many great American artists have by their lives disproved this statement that such an attitude is fast gaining its rightful name of affectation. The music teacher will have a fresh, new blank book in which is placed the list of all scholars, the days on which they take their lessons, and the price charged an hour.

Every lesson will be dated with the resolution made that lessons missed through the fault of the pupil must be paid for. Even though the teacher lose one or two scholars in following this rule, he will gain more than the price of their lessons by the stand he has taken. It is time all music teachers joined together to make the profession a more dignified one.

The true music teacher has something of vital importance to give to the world. He is not grovelling for a living. He need not feel he is begging for the returns for his work. The threads in this wonderful tapestry of teaching are many and varied; and it is the genuine pleasure in the pattern that causes musicians all over the country to gather up the threads for another winter's work.



HOW'S IT COMIN', BILL?

Opera in English and its Advocates

By Edward Ellsworth Hipsher

An extract from the recently published work, "American Opera and Its Composers," which is the only publication comprehensively covering this interesting subject so important to our American Musical Art.

A Necessity to Our Art

"A language is the instrument of those who use it. By the forms of its language a nation expresses itself. Our race characteristics can be firmly determined only in our speech, and English must ever be the most valuable possession of the peoples who speak it."
—Brander Matthews.

OPERA IN the vernacular is an element so vital in the propagation of a school of native opera that a history such as this would be scarcely complete without a record of some opinions on the subject.

Art can speak for a nation only when a national medium is employed. So long as we exclude English from our opera houses, we stifle all native opera, we strangle the genius which would create it, and we present an impenetrable impediment to the musical work for the stage becoming a product of our people, for our people, and by our people. Frederick Stock, in a letter to Mrs. Eleanor Everest Freer, wrote:

"I hope that you will succeed in your efforts on behalf of opera in English, for this foreshadows an ultimate success for a repertoire of American opera, the greatest boon the American composer could desire."

Andreas Dippel, German born, German trained, and eminent as an interpreter of leading rôles, having identified himself with American musical art, says that the definite and universal adoption of English as the language for operas in the United States is the only way in which opera can become a truly national and popular art among us. Then our own inimitable David Bispham went so far as to say that public opinion should do here what the Kaiser did in Germany—demand that opera should be sung in the language of the country. Continuing, he declared:

"From the standpoint of the artist as well as the audience, the language sung must be that of the auditors. It is inartistic to sing in a language foreign to one's public."

America is now, operatically, in the position of Germany one hundred and fifty years ago—the time of Mozart. "Don Giovanni" was written in Italian because at that time Germany had not singers skilled in the use of its own language, because opera in that country was then in the hands of the Italians.

A Neglected Language

IN OPERA the English language, for at least three-fourths of a century, has not had a fair show. There have been and are practically no English grand operas in any first rate repertoire. Anglo-Saxon playwrights have rivaled all other nationalities; but, unfortunately, our serious opera-composers have not had to the same degree a feeling for the theater. Then translations of foreign operas into English too often have been done in such a manner that it would be a poor linguist who could not see that they did not reproduce the thought and literary art of the originals. What we need, and need badly, is more good translators—more Osgoods, more Krehbiels, more Meltzers.

Regarding the limitations of translation, Mr. Walter Damrosch says:

"There is often a loss in the declamatory value in operas which were originally composed in another language; but there is also a gain by translation, in as much as the majority of our public do not understand foreign languages and therefore get a better understanding of the composer's intentions if his work is sung in English."

The Louisville *Courier-Journal* adds to this, editorially.

"Many of the operas already have been found adaptable to English in every way. They have lost little of the liquid sound of the Italian or French. They are an improvement on the guttural sounds of the German. And above all they are intelligible."

To these Ernest Newman, that astute British critic, has added an invulnerable dictum:

"This much is certain, that until opera is sung to English-speaking people in English, it will be impossible to create a really instructed and critical opera public."

Mr. O. G. Sonneck, so long in charge of the musical section of the Library of Congress, and probably our most profound student of the history of opera in America, has said in his characteristically straightforward and forceful way:

"If opera in America is ever to attain to the distinction of more than a sensational and exotic, though sincerely enjoyed, luxury of the relatively few in a few cities, it will have to be by the way of good performances of good operas in good English. Æsthetically, of course, performances of operas in the original language, as perfect as money and interpretative genius can make them, will always be superior to those in translations, even with an equal investment of money and interpretative genius; but a decrease in æsthetic value will be more than offset by the cultural value to the people, if they are properly encouraged to listen to the musical dramas in a language which they understand."

We have been a people given to stupid reasonings. Italy, Germany and France have been the three great opera-producing countries. All the leading opera houses of each of these nations are in some larger or smaller degree financed by their government, and this with the proviso that in return the performances shall be in the language of that government.

The Foreign Tongue Craze

AMERICANS FLOCK by the thousands to Berlin and Vienna to hear Italian and French operas sung in German; then they hasten to Milan to hear "Parsifal" in Italian at La Scala; and the Simplon Tunnel had to be bored twelve and three-fourths miles through the rock-base of the Alps so that these same opera epicures could get back to Paris in time to hear German and Italian operas sung in French. Added to this our singers scramble for opportunities to do rôles in these same translations!

"O, how wonderfully opera is produced in Europe!"

"There is such an *artistic atmosphere* about all their productions!"

Almost a new dictionary is needed to furnish words worthy of the theme.

Then these same *connoisseurs* of the two worlds which the footlights link come condescendingly home, and, at the first mention of producing a European opera in English, they are seized with æsthetic convulsions.

"O dear!"

"No!"

"Sing an opera in any other than the language in which it was written? It would be so inartistic, don't you know!"

One of our singers, more temperamental than judicial, lately went even so far as to cackle that opera translated into English would be "simply ridiculous."

Consistency, thou *art* a jewel! Let an opera but touch the deeper emotions that are human, and it soon will find a place in the hearts that thrill to any language.

Our Native Muse

IF WE ARE TO create an American operatic art, it must be done in the language of the American—English. The idioms and genius of the language spoken cannot but flavor the thought life of the individual. By these his artistic instincts are formed. If the composer's art is to rise to any distinctive heights, it must be sincere; it must be born of his very nature. This being the case, if our composers of opera are to create a truly American product, it must be done in the English language. It must be in the language in which they think most idiomatically, in which they express their thoughts most spontaneously—the language of their everyday life. Again, with Mr. Sonneck:

"Let us wish a long life to the Metropolitan Opera House as an institution, unique and financially able to strive after model performances of foreign operas *au naturel*; but let us wish that the operatic life of the rest of the country be based in the main on opera in English."

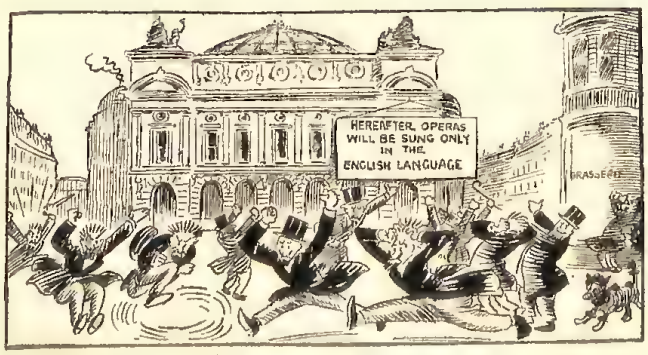
Our Creative Workers

THE SYSTEM that has been so long in vogue can do nothing less than crush out of existence all native creative workers. The composer cannot go on creating and growing in his art unless he has the opportunity to see his works brought to presentation. How else is he to realize if he has brought to expression the finer feelings which he experienced in the creating of the work? How else is he to be conscious of his shortcomings? How else is he to build on the errors of the past unto a perfected work? All other large nationalities have for centuries nurtured a musical art in their vernacular. It is only the English-speaking communities that have been willing to be hitched to the wheels of the art-carts of other races.

Our "British Cousins" can point to but a small number of their more serious composers who, in spite of neglect, have created a few notable works for the stage—all too few! Not in strictures is this said, but as an encouragement to the Briton to join in the holy crusade for the uplifting of our common tongue. The language which can voice the soul-dreams of an immortal Shakespeare, that can sing and

(Continued on page 771)

GRAND OPERA IN ENGLISH



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WOULDN'T THE PARISIANS BE MAD IF THEY HAD TO LISTEN TO OPERA IN A FOREIGN TONGUE? WHAT A SHRUGGING OF SHOULDERS THERE WOULD BE!

Courtesy of *Chicago Daily Tribune*

AND WOULDN'T THE GOOD CITIZENS OF VIENNA AND BERLIN AND ROME RISE IN THEIR HEROIC WRATH IF THEIR OPERAS WERE PRODUCED ONLY IN ENGLISH?

How to Master Chopin's "Butterfly" Etude

W. A. HANSEN

By W. A. HANSEN

The Most Popular of the Chopin Etudes, explained, with careful annotations, for the music-lover, student and teacher

IT HAS BEEN said, more than once, that Chopin's famous little *Etude*, Op. 25, No. 9, is, from a purely musical point of view, one of the least important of his twenty-seven studies. Yet, strangely enough, together with the *Black Key Study*, Op. 10, No. 5, it is probably the most popular. It is heard very frequently in the concert halls, especially as an encore number, and hundreds of budding pianists long to be able to perform it in a finished and artistic manner. The practically universal opinion of the music-loving public, therefore, would seem to set at defiance the verdict of a number of critics. And the judgment of time and of the hundreds of thousands of people who have listened with delight to the countless performances of this charming piece cannot be arbitrarily brushed aside.

Chopin himself did not invent the fanciful title, "The Butterfly," by which the composition is generally known. Yet, in more than one respect, the name is quite appropriate. The performance of many amateurs indicates that another outstanding characteristic of the etude, its sprightly humor, is lost sight of. The element of fun in the composition is not at all tinged with sadness. Those that propose to study the etude will do well to bear this in mind.

A crisp and crystalline touch must be employed. All hanging and harshness is taboo. Try to imagine that when playing the study you are telling a funny little story. The piece is more, infinitely more, than an exercise in technic. In point of fact, all the studies of Chopin belong distinctly in the category of the masterpieces of the literature of the pianoforte. Unlike so many etudes that are dry and soon become irksome and monotonous, the studies of Chopin can be played and listened to thousands of times and, instead of losing their charm and appeal, actually become more and more pleasing and interesting. It would not take a long time to enumerate all the compositions for the pianoforte that possess this vitally important characteristic.

Every piano student ought to become acquainted with the career of Chopin, particularly when he has begun to study the works of the great Polish tone-poet. Attention should be called in this connection to THE ETUDE for February, 1926, devoted almost exclusively to a consideration of the life and works of this composer, also to the biography of Chopin by the famous American critic, James Gibbons Huneker, which is monumental and epoch making in every sense of the word. Of late a study of the works of Chopin has been published by the distinguished German critic and composer, Dr. Hugo Leichtentritt. Let us hope that this work will soon be available in an English translation.

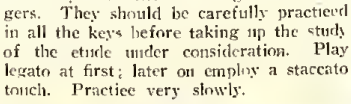
The Winding Muscles

WHILE IT would be a fatal error to regard the *Butterfly Etude* as a merely technical exercise, we dare not lose sight of the fact that the proper execution presupposes a great degree of technical proficiency and that this proficiency is developed and cultivated in a large measure by the painstaking practicing of the composition. In order to play the study at the required speed a great deal of endurance is necessary. Have you ever wound the clock that stands on the mantle? If you have you will undoubtedly have noticed that, after having given the key a few turns (particularly if the spring is good and strong), you have begun to feel fatigued. Fifteen or twenty turns will convince you that you are decidedly in need of a rest.

In movements of this kind the muscles of the forearm called the pronators and the supinators are brought into play. Every pianist must give more than a little attention to the cultivation of these muscles. Mr. Alexander Brailowsky, the famous pupil of Leschetizky, has pointed out the importance of this fact in an article in THE ETUDE for June, 1925. He refers in particular to the performance of Chopin's Etude, Op. 25, No. 3, in F major. The pianist speaks of a "rotating touch," and says that "this touch is like that employed in turning the knob on a door."

Here are a few exercises that will greatly aid in the cultivation of the pronators and supinators and at the same time afford excellent drilling for the fingers. They should be carefully practiced in all the keys before taking up the study of the etude under consideration. Play legato at first; later on employ a staccato touch. Practice very slowly.

Ex. 1



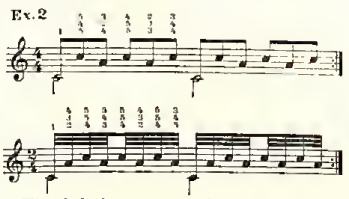
No. 2: Same pattern as No. 1. The fifth finger of the right hand holds the whole note C. The sixteenths are g, a, g, e, g, e, c (middle c), c. The fingering for these is: 3, 4, 3, 2, 3, 2, 1, 2. The thumb of the left hand holds the C and the fingering for the sixteenths is 3, 2, 3, 4, 3, 4, 5, 3.

No. 3: The second finger of the right hand holds the whole note, E. The sixteenths are g, a, g, e (middle c), g, a, c (octave higher), a. The fingering for these is 3, 4, 3, 1, 3, 4, 5, 4. The fourth finger of the left hand holds the E and the fingering for the sixteenths is 3, 2, 3, 5, 3, 2, 1, 2.

No. 4: The third finger of the right hand holds the whole note, G. The sixteenths are c (middle c), a, e, c, e, a, c (octave higher), a. The fingering is 1, 4, 2, 1, 2, 4, 5, 4. The third finger of the left hand holds the G and the fingering for the sixteenths is 5, 2, 4, 5, 4, 2, 1, 2.

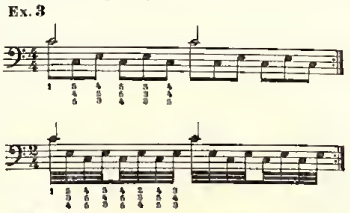
Next we offer two exercises which will prepare more directly for the execution of the *Butterfly Etude*. They, too, must be transposed to all the keys. Do you know why a rooster closes his eyes when he crows? He does so because he knows his song by heart. Now every pianist ought to take a leaf out of the book of our feathered friend of the barnyard. This does not necessarily mean that he must play with his eyes closed, although some teachers advocate this. Neither does it mean that he must know the entire literature of the pianoforte from memory, although if this were possible it would be highly desirable. But it does mean that one must prepare the pieces one intends to master carefully, conscientiously, diligently and with such unflagging zeal that one may eventually possess true "cock" sureness. Here are the exercises:

Ex. 2



The left hand plays these exercises in the following way:

Ex. 3



Play also in the following manner: same time: four groups of triplets in eighths. No held notes.

R. H.—C (octave above middle C), A, C (same), A, C (same), C (middle C). Repeated.

The fingering is: 5 3 4 2 4 1
5 3 4 2 3 1

L. H.—C (octave below middle C), E, C (same), E, C (same), C (middle C). Repeated

The fingering is: 5 3 4 2 4 1
5 3 4 2 3 1

In "The Virtuoso Pianist," by C. L. Hanon, you will find an excellent study, the scales in broken octaves in the twenty-four keys given in Ex. 56 of Part Three. These will help prepare the hands, wrists and arms for the proper execution of our etude. This study should be played slowly every day until it can be performed rapidly with a minimum of fatigue. Many students, no doubt, will at first be unable to play through the entire exercise even at a relatively slow tempo without experiencing excessive weariness. But in time the difficulties can be satisfactorily overcome. Do not overlook the famous *Tremolo Study* in Hanon's work—No. 60 of Part Three. Practice this charming etude until your tremolo approximates the roll of a drum.

Hanon's "The Virtuoso Pianist," by the way, is a work that no student of the pianoforte can afford to ignore. The finger exercises, No. 1 to No. 38, contained in Part One and in Part Two, are hard to excel. If your fingers are inclined to be stiff and if they fail to respond as you would like to have them respond, play these exercises every day. And (another valuable hint) play these finger exercises according to directions daily for two weeks before your next public appearance! You will not be sorry.

When reading the *Butterfly Etude* you will notice that the first three of each group of four sixteenths are to be played legato, while the fourth is to be played staccato. This fact must not be overlooked. In the twelfth measure small hands will have difficulty in spanning B-flat and C-natural with the fifth and second fingers. For this reason some teachers and editors advocate rapidly sliding the thumb over from the first B-flat of the group to the C-natural. But unless the contour and size of the hand absolutely require this, I should hesitate to advise it, because otherwise a very unpleasant and disconcerting break is apt to occur. Rather practice stretching exercises with patience and in a careful manner. In nine cases out of ten the difficulty in this measure can be effectively overcome.

Note that the left hand part is to be played with a light staccato. Do not fail to subordinate it properly, but let it mark the rhythm forcefully and playfully. Play with extreme accuracy. The tactile sense must be cultivated.

The effective climax beginning in the ninth measure and culminating in the section marked *ff ed appassionato*, which begins in the thirty-third measure, must be carefully studied. The process must be gradual and the student must acquire and employ the proper amount of dynamic control. Note the *ritenuto* in the thirty-sixth measure. Do not forget to accent the eighth notes, B-double-flat and A-flat, which are played with the thumb. For the use of the pedal in playing this composition consult the authoritative editions and your own sense of the artistic and beautiful.

In the thirty-seventh measure the anti-climax begins. Be as careful in this section as in the climax just referred to. In the last two measures some pianists employ a *ritenuto*. This, however, seems hardly in keeping with the essentially humorous character of the etude.

What other studies of Chopin's should be practiced in connection with the *Butterfly Etude*? I mention in particular the *Chromatic Etude*, Op. 10, No. 2, because it will develop in large measure the strength and pliability of the outer fingers of the hand; Op. 10, No. 1, because it will bring about endurance and also facility in employing the rotating motion; Op. 25, No. 3 and No. 5 for the same reasons; and, especially, the famous study in double sixths, Op. 25, No. 8, called the most useful of all the etudes of Chopin. Many noted pianists declare that the playing of double sixths affords most valuable technical drill and that whenever there is not time enough to devote to all the technical forms they invariably choose these as a means of keeping their fingers in good trim. Therefore do not overlook Henselt's charming study entitled, "If I Were a Bird, I Would Fly to Thee." For an interesting, ingenious and highly useful manner of fingering double

(Continued on page 773)

The Tie: How to Explain it to Children

A Little Lesson on a "Knotty" Branch of Music

By Clement Antrobus Harris

THE TIE is believed to be the first use to which a curved line was put in musical notation. It is one of the three uses which are common to all voices and instruments (the others being in connection with grace-notes and the semi-staccato touch). The many further applications of the slur are confined to vocal music or to some instrument or group of instruments.

It follows that, apart from generalized faults, such as bad time-keeping, non-observance of the tie has probably to be dealt with by more teachers of music than any other fault. Not only so, but in connection with each instrument taken individually, it is one of the most persistent, if not the most serious, defects during the learner's first few lessons.

The old method of correction was to rap the delinquent's knuckles with a pencil. But we have grown out of that stage now and prefer to diagnose the case logically. It is much more interesting to the teacher to do so and very much more effective. Obviously a fault so common cannot be due merely to *individual* deficiencies in a particular pupil. Add to this that there is no *physical* difficulty in recognizing a tie, and we shall be led to look for the cause of this non-observance in some other direction—probably psychological. Here, I think, we shall find it and shall be enabled to sum it up under the following three heads:

I

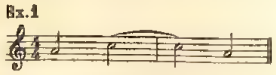
Insufficient Explanation

LACK OF sufficient and *clear* explanation on the part of the teacher is the first cause for non-observance of the tie. It is not unnatural that a young pupil should wonder why the second note is written at all if it is not to be sounded! And if the teacher impatiently grabs a pencil and scores the second note out—which I have known done in many cases—such a misconception is only confirmed. It is practically saying the copy is wrong!

It should be explained that the second note *is* to be sounded, though not iterated, the first sounding being continued for the time represented by both note-heads.

The tie is simply a method, and a very simple and good one, of writing a sound when a single time-note is not possible, or, if possible, not desirable. There are three conditions under which this is the case. (1) The tie is made necessary when the sound is longer than the longest note in the time-table. (2) The tie is also rendered necessary when a sound is continued from one measure into another.

Ex.1



The first known tie was that used by Thomas Morley in 1597 and was in the form of a bracket ⁀, but the device did not become general till early in the next century. Previous to this period a sound continuing from one measure to the next was represented by writing one note of its full value across the bar-line!

Ex.2

If the proportion of time in the measures was respectively two-thirds and one-third, the note would be written in one measure and its dot in the next:

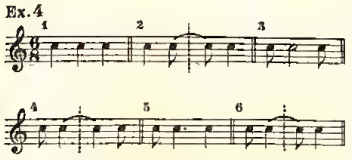
Ex.3

a practice occasionally met with in modern works.

If the pupil thinks that music written in this way would give less trouble than observing the modern tie, he can make the experiment by getting some volumes of old cathedral music by Tye, Tallis, Byrd and Gibbons *in the original editions* and trying to play from them!

(3) The tie is further made necessary when a single note-head, though arithmetically correct, would misrepresent the rhythm to the eye. This is almost the only justification for using tied notes *within the measure*. The first of the following measures:

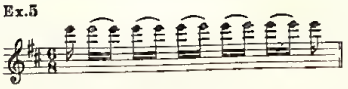
Ex.4



looks like three-four time though it *is* six-eight time. The second measure is correct because it is divisible into halves without dividing a note-head (the dotted line shows this), and the third and fifth measures are much harder to read than the fourth and sixth.

When classical writers of pianoforte music use ties, as occasionally happens, without any of the above reasons for doing so, it is generally understood that the ties are not to be fully observed, but only nearly so, the key not being allowed to rise fully before it is again depressed. Thus the sounds overlap, one not ceasing before the next begins. An example

Ex.5



is found near the beginning of the D major section of the *Adagio* of Beethoven's great "Hammerclavier Sonata" in B flat.

II

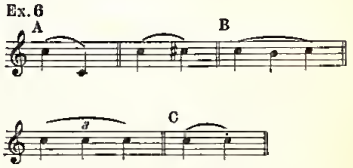
Difficulty in Distinguishing Tie

THE SECOND cause for the non-observance of the tie is the similarity of other signs to this one. The distinction between the tie, as it is sometimes called, and these other signs (some of them especially), though clear, is minute, and needs that attention be drawn to it. The point to stress is that, as the tie is *a means of prolonging a single sound*, it can apply only to two note-heads which represent *the same sound* and have no other note or repetition of the same note between them.

To the reader inexperienced in teaching beginners the following explanations may seem unnecessary; but as a matter of fact they are all based on questions which have been actually asked.

In the following

Ex.6



curved lines in *a* are not ties because they connect different sounds.

The two signs in *b* are not ties because, though drawn between characters representing the same sound, there is another note, or a repetition of the same note, between them: the first is a phrase-mark and the second a triplet-mark.

The sign in *c* is not a tie because, though the two notes are identical in pitch and have no note between them, there is a dot over each note: it is a semi-staccato mark. It was Mozart who first used this sign.

But the following

Ex.7

is a tie because, though the two notes have different names they are represented by the same key, and have *the same sound* on keyed instruments: this is called an enharmonic tie.

III

Missing the Point of Rhythm

THE THIRD cause for non-observance of the tie accounts less for the forming of the habit than for the continuance of it. It is based on the fact that the mistake *does not produce so bad an effect as do most others*—a wrong note, for instance. It simply substitutes two notes for one, equalling their united length. And though a piquant point in the rhythm is thereby lost a student—even one with a good ear—if unfamiliar with the piece, may not notice the omission.

All three causes, it will be observed, are more or less psychological in character, the fault on the teacher's part being failure to explain with sufficient clearness the distinction between the tie and other signs. If the defect persists after due explanation, however, the fault is mental inertia on the part of the pupil. The remedy is obvious:

(a) The teacher must give a clear explanation.

(b) The pupil must retrace his steps a measure or so and observe every tie he has overlooked.

SELF-HELP QUESTIONS ON MR. HARRIS' ARTICLE

1. *Under what two conditions is the tie necessary between measures?*
2. *Who first used the tie? Who the semi-staccato mark?*
3. *In what instance may a tie be used within a measure?*
4. *State the differences between a tie and a slur.*
5. *What is an enharmonic tie?*

The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.
PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

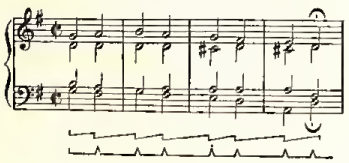
Pedal Markings

Please explain the meaning of these two pedal signs:

G. E. M.

Both of these signs mean that the pedal is kept down nearly all the time but is quickly raised and lowered where the long lines are broken. They are useful, especially when a succession of chords is to be played legato, as in *Ein Choral, Op. 68,* No. 4, by Schumann, where either of the given markings may be employed, thus:

Schumann, *Op.* 68, No. 4



Reading the Notes

I have a little girl pupil, seven years old, who goes to school and who loves music. As long as *c-d-e-f-g* are played with fingers 1-2-3-4-5 she plays correctly, but without the numbers she cannot do so. She knows the scales perfectly. What do you think is the trouble?—M. S.

She evidently needs continual drill in reading notes and locating them on the piano. Let her have on hand a book of manuscript music paper, in which may be written each week a series of notes for her to read and play. Also below a staff may be written a series of letters above which she is to fill in the proper notes.

It would be a good plan for her to have a copy of the *Comprehensive Writing Book,* by Anna Hauermann Hamilton, in which each week a page or two may be assigned for her to fill out.

Memory Factors

I read A. M. C.'s question on playing without the notes in the April ETUDE.

So proud and glad am I with the realization that I know a little more about music than formerly, chiefly due to the study of various books and ETUDE articles, that I am anxious to pass on to others any musical wisdom that I may have acquired.

About two years ago, under a misapprehension that I could really play the piano, the local music club asked me to become a member. To my present joy I was bold enough to accept. Of course I had "taken lessons" for years, during my youth, but I was utterly ignorant and remarkably poor in technic. However, I got busy practicing, subscribed to THE ETUDE and bought books. In seven months I was, nevertheless, still so ignorant that I willingly consented to play a solo at the open meeting when we regale our friends with music.

So I chose a piece that I considered within my capabilities and studied it so assiduously that I could almost have sat down and written it out note by note. At all hours of the day and night I was visualizing that music. When I played it I looked at the wall or ceiling or out of the window and could see the music in my mind's eye. The night of the open meeting came. But, alas, when I sat down at the piano I felt as though I had never before laid eyes on a keyboard. It was only by a stern reminder to myself that no one of my age and with my gray hair could be so ridiculously childish as to get panic-stricken that I managed to play anything at all. I omitted all the beautiful middle part of my piece, and though my friends assured me that my omission was not at all apparent, still *I* knew it. That one experience taught me a wonderful lesson, which is this:

It is not the *printed* music that must be visualized, but rather *the music as played on the keyboard.*

I got that idea not only from my experience but also from an ETUDE article which said: "As soon as possible the music should be transferred from the printed page to the keyboard."

The following year I again played a solo at the open meeting. I *wanted* to play, as a test for myself. This time I made sure to choose a piece that my technic could master, namely, *Hungarian Echoes,* a beautiful miniature rhapsody by the editor of THE ETUDE. It is made up of short, disjointed sections and is therefore easy to memorize. After I had memorized it, I practiced it with my eyes perpetually following my fingers, especially those of the right hand, so as to learn the melody well. After that, when I wished to practice away from the piano, I visualized the keys that my fingers struck and the positions that my hands assumed, *not* the printed music.

The night of the open meeting came, and, after I had played, several of my friends rushed to tell me, "Oh, you have improved *wonderfully* since last year!" so spontaneously that I knew that their congratulations were really meant. And I did not need these congratulations to know that I had improved. I knew it myself. When I sat down at the piano that night my hands went out to an old friend. I *knew* the keyboard.

I have a friend who plays by ear, and she also contributed to this knowledge of mine. She told me that, when she hears music, she sees with her mind's eye the keyboard and the music being played on it. That is now my method of memorizing. I first learn the music from the printed page and then transfer it to the keyboard which is reasonable, because when we play we have with us not the page but rather the keyboard, and the minute we lay our hands on the latter, we connect the music with it.

MRS. R. H. H.

I am sure that this practical experience of yours will prove valuable to the Round Table members. It is especially encouraging to know that you have gained so much from the discussions that have appeared in THE ETUDE!

Of the different factors that may be involved in memorizing music, we may especially list the following:

1. The memory of the actual *sounds*

2. The memory of the printed notes and directions.

3. The memory of the muscular motions, as applied to the keyboard.

4. The memory of the musical structure.

All of these factors may work together in the player's mind, although as a rule he is individually inclined to stress one of them much more than the others.

As to their relative values, however, we may list No. 1 as the most facile but least dependable. Often a student gets the tune into his head; but, unless he thoroughly masters all the details of the supporting harmonies, his playing becomes inaccurate and unreliable.

Many stress No. 2, as was formerly your own case. The mere printed page, however, is only a kind of middleman, whose services we would gladly dispense with. Besides, of many compositions, such as the Beethoven Sonatas, there are several editions, with varied typography, so that a pianist must be strictly confined to one of these in order to preserve a fixed memory of its details.

Hence, in the end, one can hardly be safe without the accurate memory of the muscular motions, which creates the intimate and sure relation to the keyboard that you describe. I agree with you that this kind of memory is the most satisfactory of all!

Any kind of memory, however, is helped by a knowledge of the musical structure—of the form of the piece, the scales involved, the chord sequences and so forth. One of my pupils was recently "floored" by several scale progressions on a certain page. "Observe," I said, "that the first of these is really the scale of A major, the second the scale of E major, and the third of C sharp minor." Immediately the mists cleared away and she played the page with ease. This process is, of course, an argument for the study of theory and for the analysis of structural factors.

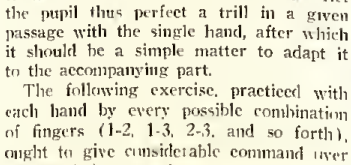
Concentrate, then, on the kind of memory which seems most effective and aid this by any of the other kinds that may come in handy. There's no danger of one's becoming too sure of one's ground!

Trill Playing

I have a student who can play every form of technical exercise at a good speed, except the trill. This student plays either two or four notes to a count in the trill, according to how fast its accompaniment goes. Generally her trills sound like four sixteenths to each quarter note.—B. K.

It is much better to play the trill too slowly than to rush it until it becomes a mere blur, as is too often the case. Let the pupil practice by playing the trill at first very slowly, with wrist held high and with considerable forearm rotation to left or right in the direction of each key at it is sounded. Now quicken the trill with the rotation less pronounced, until it becomes as rapid as is consistent with perfect ease. Remember, too, that a quick trill should seldom be played loudly, since it would then become too blatant. Let the pupil thus perfect a trill in a given passage with the single hand, after which it should be a simple matter to adapt it to the accompanying part.

The following exercise, practiced with each hand by every possible combination of fingers (1-2, 1-3, 2-3, and so forth), ought to give considerable command over trill work in general:



Plans for Practice

What is the proper method for a pupil's practice?

MRS. G. A. M.

The most important principle to insist upon in a pupil's practice is *system* without which practice is prone to be fitful and uncertain. First, the pupil should decide just how much time he is to spend per day—one or more hours. Then he should make out a practice schedule, stating what periods are to be devoted to the purpose. He should be taught that he is to go strictly by this schedule exactly as though it represented class appointments at school. For instance, a schoolboy who devotes one hour a day to the matter may adopt the following plan:

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
A. M.	8-8.20	8-8.20	8 - 8.20	8-8.20	8-8.20	8 - 9
P. M.	5-5.40	7-7.40	5 - 5.40	7-7.40	5-5.40	

This plan puts twenty minutes in the morning for each school day at a time when the pupil's mind is especially fresh and ready for careful work.

Again, the separate items in the lesson should be listed together with the time to be devoted to each, thus:

A. Pure technic ..... 10 minutes
B. Study ..... 15 minutes
C. New piece ..... 15 minutes
D. Review piece ..... 15 minutes
E. Sight reading ..... 5 minutes

Total ..... 60 minutes

Item A should always come first and item E last, while the order of the other items may profitably be changed from day to day.

I wish that some of our Round Table members would send in practice schemes that they have found useful, since the above is but one example of many possible combinations.

Stiff Wrists

There has recently come to me for lessons a boy of fourteen who has considerable musical ability but the stiffest wrists that I think I have ever encountered. In spite of this fault, he plays remarkably well, and is altogether quite a puzzle to me. I am giving him scales and instructing him to raise and lower his wrist while playing them. I am also giving him Czerny's "Velocity Studies," Op. 299. I would greatly appreciate any suggestions that you might give me in regard to materials or methods which might help him. He has had lessons for several years.

MRS. H. R.

Teach the pupil to test his wrists frequently. Before he begins to play *anything,* let him hold his forearms out horizontally in free air, so that his hands dangle loosely downward from his wrists. This position should be retained for several seconds or longer, until he is thoroughly conscious of a perfectly relaxed wrist. When he ends an exercise or piece let him always raise up his arms so that the hands hang down again as at first. While playing, too, let his wrists be kept rather high and let him think of throwing the hand *into* each key as he sounds it. When he is taking a lesson, occasionally pull his wrist up suddenly, to be sure that the hand is always ready to drop down from it. Never allow him to force the tone and see that he plays too softly rather than too loudly.

The materials which you are giving him seem practical. Keep on with plenty of scales and arpeggios; and soon let him start on Heller's Op. 46. After that book I suggest Arthur Foote's "Nine Etudes," Op. 27. Pieces such as Godard's *Second Waltz* and Rubinstein's *Barcarolle in G minor,* Op. 50, No. 3, should be well adapted to his work.

DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly By

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The Home Orchestra

By PRESTON WARE OREM

Part I

A WISE and kindly Providence has decreed the continued existence of the American Home—and in great plentitude. For this let us be truly thankful. In the home and in the family group we find the foundations of all the arts, and of music in particular.

The greatest enjoyment in music consists in the making of it by one's own self or in company with others. Listening to music comes next. In the home we have both. The piano lies at the foundation of music in the home, just as it does in most things musical. When mother or big sister plays the piano and little brother endeavors to beat an accompaniment, more or less rhythmic, on his toy drum, we have the beginning of the Home Orchestra. From such small beginnings many important musical undertakings have grown.

Small Beginnings

WE HEAR much nowadays of the rhythmic orchestra. This seems to have been evolved in part from the toy symphony as popularized by good old Papa Haydn, Romberg, André and others. The rhythmic orchestra, however, is in reality far simpler than the toy symphony, less elaborate in structure, and far easier in performance. Moreover, instruments of definite pitch, such as the toy trumpet, the quail, cuckoo and others, are usually omitted from the rhythmic orchestra. Although this tends to greater simplicity, it is a mooted point as to whether these instruments of definite pitch should be totally abandoned. Why not retain the toy symphony as a sort of post-graduate school for the rhythmic orchestra? We have dwelt somewhat upon the foregoing because it is possible of institution in almost any family group and because it may well prove the nucleus of some much more serious and important musical efforts.

The basic idea of the rhythmic orchestra lies in the fact that it may be used to cultivate a sense of rhythm and time-keeping in the very young, and, furthermore, to develop the musical sense through the hearing and accompanying of attractive and worthwhile melodies. What is done in school and class along these lines may well be transferred to the home circle.

Importance of the Piano

WE HAVE not as yet reached the real home orchestra but we are well on our way. The benefits to be derived from the playing of several instruments together are inestimable. Let us return to the piano. The writer of this article confesses to an immoderate love of four-hand playing. For this his enthusiasm has never waned. The same may be said of music for two pianos (four or eight hands). There is to be had good music for all these combinations in from Grades I to X. And we must not forget six-hand playing, there being an astonishing literature for this latter.

Playing together is the thing, and the piano is the starting point. More of this later; but, by-the-way, a glorification of the rhythmic orchestra might consist of a suitable composition arranged for piano (four, six or eight hands), all the percussion instruments, some toy instruments of definite pitch, and maybe a violin or two. Such are procurable.

The Violin

WE HAVE mentioned the violin. Let us graduate from the toy instruments and consider music for violin and piano. Here we have a literature that is enormous and comprehensive. But we shall go to the very beginning. The violin is primarily a melody instrument, so we rely on the piano to help out. Difficult to get on without a piano, is it not? Just as soon as the young violinist is able to draw a bow satisfactorily across the open strings he may have a piece to play with the piano. There are many such pieces. We know some delightful ones by Suter, Franklin, Valdemar, Greenwald and others. Here again we have another starting point for the home orchestra.

From such pieces as those just mentioned we proceed to pieces having the violin in the first position, in the first and third positions, and so on, with the piano part usually increasing in interest. Now what to do next! Add another violin, of course; maybe several violins. But! Let each have a part of his own to play. There is much agreeable music to be had. In these days the violin is taught very frequently in classes. There are methods such as the books by Lehrer in which the classes are divided into interchangeable parts. Here we have another approach to the orchestra. Other string parts (viola, 'cello, bass) may be added. Naturally, the next instrument to be employed in our home combination might be one of those just mentioned. Formerly these were more difficult of procurement but since the growth and development of school orchestras, they are beginning to come within reach. One of the favorable signs of the musical times is the decided increase in the number of students of the 'cello.

In trios for piano, violin and 'cello we have a literature almost inexhaustible. This extends from very easy pieces or arrangements up to the original trios by the great classic and modern masters. These latter, it must be explained, however, do not come in the classification of the home orchestra. Together with the great sonatas for violin and piano, the string quartets of the masters, quintets and the like, they belong in the realm of chamber music. This latter is music of high order, elevated on purpose, usually in sonata form, and for any number of players from two to nine. Chamber music is never orchestral and it does not belong in the special province of this article.

The Flute

TO RETURN to our combinations of violin and piano, or violin, 'cello and piano, what shall we plan to add next? The present writer in his advisory capacity has answered hundreds of queries on this very subject. Let us leave the stringed instruments for a while and consider some of the wind instruments.

The flute is a very old and very beautiful instrument. Once fashionable (see Dickens and other writers), lately somewhat neglected by musical amateurs, it is again coming into its own. In an orchestra of any size it is indispensable and it may well be added to the home combination.

Here we must digress for a word of warning. Instruments when played together must be in tune, one with the other. The piano, of course, will be cared for by the professional tuner and all of the stringed instruments may be tuned to the piano by their own players. But the wind instruments are made to conform to a certain standard pitch and may be tuned but slightly by their players. Hence your piano tuners must be warned that the pianos are to be used to accompany orchestral instruments, and must be pitched accordingly. Neglect of this important detail will result in disaster.

The flute is comparatively simple in mechanism and construction and is rather easy to learn, in the elementary stages. Later, of course, it becomes more difficult. For a combination of flute, violin and piano there is much music available. This combination is most pleasing. The writer has tender memories of essaying the flute parts in some excellent arrangements of the easier Haydn symphonies and of some of the older Italian overtures, also of how he nearly came to grief in attempting Weber's once famous *Trio for Flute, 'Cello and Piano.*

The Cornet and Trumpet

BEFORE THE days of the "Fox Trot" and the "Jazz" orchestras, many a dance orchestra, in the summer hotels and elsewhere, consisted of three instruments, violin, cornet and piano. The cornet was intended, of course, to add force and volume. This familiar combination is still a possibility for our home orchestra.

The cornet, originally intended as a substitute for the trumpet, since it was deemed easier of mastery, is now, in turn, being superseded by the trumpet. The technic is the same, the difference in the two instruments lying chiefly in the dimensions of the tubing and in the shape and size of the respective mouthpieces.

Transposing Instruments

RIGHT HERE we come to an important consideration. The trumpet and cornet are "transposing instruments." Many an amateur piano player has been sorely puzzled at this problem when confronting it for the first time. He finds his own part written in *one* key, while that of the transposing instrument is in a *different* key. Just briefly—for the convenience of the player in reading the notation and in mastering the fingering more readily, the transposing instrument is written for in one key, while this instrument actually sounds in another key. We speak of the "Trumpet (or Cornet) in B-flat." By this we mean that, when the instrumental part is written in the key of C, it sounds, when played, in B flat. Or, in other words, the music for any transposing instrument in B flat is written always one whole step higher than it sounds. Here is a hint for those who may wish to play a song, using cornet and piano. Play the piano part as it stands and, for the cornet, write out the voice part a major second higher. If the song is in F, for instance, the cornet part should be written out in G.

The combination of violin, cornet and piano is best suited for music in dance form, but not, of course, the extreme modern dance music. A waltz by Strauss or Waldteufel can be made very effective with such a group of instruments.

Music for Orchestra

AT THIS point it is well to explain just how music is published for large or small orchestras. Only in the case of the complete symphony orchestras do we find the music performed just as intended by the composer. The orchestral music ordinarily to be had is intended for what may be designated as "business orchestra." In music of this type the parts are so arranged that any given composition may be played by any number of instruments from three to eighteen or more. There are certain conditions to be observed, however. We must have, of course, a first violin, and we cannot omit the piano until we reach the larger number of instruments. But, given a violin and a piano, we may add other instruments one at a time. It is never necessary to buy a complete new arrangement. Simply procure the additional parts. Many of the instrumental parts are what is called "cued in." That is to say, something to be played by an instrument that may be missing is "written in," in smaller notes, into the part of some instrument more essential and, therefore, more likely to be present in the smaller combination. It is astonishing what excellent results are frequently attained by such comparatively simple means. The first violin part is usually very much used for "cuing in." So is the piano part.

The Saxophone

DID SOMEONE say "saxophone?" Very good. The saxophone is a lovely but, in these present days, much abused instrument. The writer freely admits himself a convert to the saxophone; and, in his own modest way, he finds much pleasure in playing it.

There are fashions in instruments. Aside from such standard instruments as the violin and the piano, tastes have seemed to change from time to time. As mentioned above, the flute and its little brother, the piccolo, were once fashionable. Sometimes a fashion may be stimulated by some great player. Those who have not been fortunate enough to have heard that jolly, old, red-headed piccolo player, Cox, have missed a treat, indeed.

The cornet had a long popular vogue. That remarkable player, Mons. Jules Levy, may have had much to do with this. He was one of our boyhood delights. Now comes, or rather, has come, the saxophone. A few years ago there was a positive rage for this instrument. Collegians, bankers, lawyers, physicians and others were all blowing away at it. It has now settled down, however, into its regular place; and an important place it is. It is a treat, indeed,

(Continued on page 763)

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

Junior High School Boys' Chorus

By EARL L. BAKER

PART I

DURING THE past few years much just criticism has been directed against junior high school vocal music. Superintendents, teachers and principals have pretty generally agreed that what the grades and senior high schools are doing in vocal music is quite satisfactory. The junior high school vocal music, however, has been a target for all sorts of criticism. In some cases the criticism has been just. Questionnaires have revealed the fact that most of the difficulties arise because supervisors do not understand junior high school problems.

The term "junior high school" applies to the seventh, eighth and ninth grades—no more—and to these only when they form a separate, distinct organization, housed in a building of its own and having no contact with the elementary or senior high schools. Its major purpose is to give the growing adolescent an opportunity to express himself through coming in contact with many projects, music being one of them

Adolescence or pre-adolescence has attacked most of the junior high school boys and girls, bringing with it an epidemic of vocal ills, namely, changing of voice, so-called voice breaking, limited vocal compass, uncontrolled vocal utterances and hoarseness. How to handle these vocal problems has suddenly become a nightmare for most supervisors of music. The supervisor can use only his stock of past experience and his limited knowledge of adolescent idiosyncrasies; thus it is but natural that he try to treat the junior high school boy voice in the same way he treats it in either the upper grades or in the senior high school.

The Changing Voice

NOW THE Supervisor must be made to realize that the vocal ills of the boy of the junior high school age are caused by certain natural physiological changes. The anatomy of the larnyx undergoes a sudden and great change. The glottis nearly doubles in size. The Adam's Apple which is a protuberance of the larnyx appears as an extra appendage. The vocal cords thicken and lengthen and the boy's voice drops in pitch from four to eight tones.

During this vocal transition, unless he sings within a limited compass with a soft, smooth tone, the voice may be hard for him to control, and will sound harsh, rough and unmusical. Just before the period of change, many boys can sing with a beautiful soprano quality, carrying it in some instances as high as C above the G clef. A little careful testing, however, will also reveal a rich alto quality in most of these same voices. This low alto quality should indicate to us that the age of puberty has practically been reached and the larnyx is beginning to develop. From now on, if the boy's voice is to be saved for future usefulness, he must sing a lower part.

It has been scientifically demonstrated that to force a boy to use his voice high in pitch just prior to puberty or during adolescence is to put a terrible strain on the already delicate throat muscles which control vocal utterances. Much research work has demonstrated that few boys who sing soprano until the last gasp sing much or with pleasant quality in later years. As the boy grows to manhood, various physical changes suggesting growth occur, and it is then that his voice must gradually be trained downward to fit the growing larynx. In America we are developing few adult tenors. May not this be due to the over-forcing of soprano quality in voices just before and during early laryngeal changes?

Study of Voice Conservation

THE MOST important project facing the supervisor of music today is the study of the conservation of the boy voice of the pubescent or adolescent age. It would take a period of five years to come even near answering the question, "What effect does forcing the soprano voice in early adolescence have on future tenor quality?" Certainly every possible angle of the vocal problems of certain groups of boys throughout different parts of this country, if worked out through scientific tests (the only way to arrive at any truthful conclusion), ought to mean much for vocal music in the United States. This should include the careful indexing of the dates of giving and results of vocal tests and analyses according to ages, nationalities, qualities (masculine or feminine) and types among the voices.

Barring vocal diseases, and they are rare, whenever a boy's voice breaks or "goes to pieces" it is because the voice has been forced, usually upward in compass, or the boy has been allowed to sing too loudly. In my experience, insistence on our boys singing what I term first and second tenor and first and second bass in junior high school, four-part harmony, within a limited compass, has reduced vocal breaks, or loss of voice, to a minimum. In fact I do not know of a single case of vocal inability in our schools. Recently five hundred of our boys from junior high schools sang four-part harmony at a music clinic demonstration, and every boy who could walk was there and sang his part with fairly good intonation.

Although I realize that I hold an opinion contrary to a great number of choral directors, vocal teachers and supervisors of music, I shall never advise a junior high school boy to stop singing during this period when he needs to exercise his growing vocal ligaments, just as he exercises his growing muscles, bones and cartilages. Let him sing softly and within a restricted vocal compass, but keep him singing.

Emotional Reactions

ADOLESCENCE is the emotional age. Is it not the voice that betrays love, anger, kindness and kindred feelings? It is my opinion that, next to allowing a pubescent boy to force his top voice at the expense of his low voice, the pernicious habit of junior high school principals of allowing these same boys to yell unmercifully during so-called "pep" meetings and athletic contests, does more vocal harm than the best music teacher can possibly eradicate during his limited time. It is very doubtful, also, whether such yelling adds to the refinement of the individual, contributes to the true development of character or inspires higher emotions.

Certain physical changes, like growth in stature and enlarged respiratory system, occur, all of which promise to be just as elusive to the supervisor of music as the vocal problems. Energy, which in the past was used in developing mentality, is now diverted into channels controlling physical development. There is a sudden expansion of the entire physical body. It is a clumsy age, for the bones are growing faster than the muscles. The teacher, understanding this enlargement of the boy's entire physical plant and reckoning with the vast amount of energy which must be consumed to build and develop it, will take proper care in the selection of song material. That means, of course, that the songs must be very easy at first, with long sustained tones and simple intervals.

Boys' real interests are expressed through the gang spirit. Practically all normal boys of the junior high school age belong to some sort of a gang. Its purpose may be to give him a greater opportunity than school allows to participate in and thus enjoy the gang games, such as football, baseball and basketball. Most educators recognize the gang spirit at this age, but few realize that it is the basis of the boy's social life.

Justification of the Male Chorus

HAVING worked with thousands of boys and having consulted many leading educators throughout the country, I sincerely believe that boys of junior high school age do poor work in music in the presence of girls because of timidity and self-consciousness. In a group of boys they lose this timidity. In such a group they feel free to make and correct mistakes without embarrassment. Segregation is psychologically correct, for it takes cognizance of the fact of the gang instinct present at this age. Whenever boys sing with boys it is much easier to create interest in song material and in the music lesson by talking of things that are closely related to boyish instincts or boyish interests.

This is the age when the boy wishes to possess a safety razor and begins to think of his future. It is perfectly natural that he should prefer to sing a man's part. Tenor and bass, instead of soprano and alto, make a great appeal. The words "fellows" and "men" mean much. "We never help the basses or have them read their part alone because they are men," is a remark which will create genuine incentive in their work. It is indeed laughable to note how the boys who sing first and second tenor and first bass try hard to prove to you in the voice test that they sing low enough to pass muster for entrance into the next lower part.

Freedom and spontaneity are always to be counted indispensable in the male chorus. Such incentives as singing for assembly, in the church, for the parent-teachers' meeting or for out-of-town affairs are valued inspirations for better work.

Motivation Through Inspiration

JUNIOR high school boys do not care for gushy, spineless, "wishy-washy" songs. Songs of friendship, patriotism, college songs, so-called close harmony songs, songs of romance, certain sacred songs, humorous songs, now make a definite appeal. That grand old Welsh song, *March of the Men of Harlech*, has such a heroic sentiment as is hard to resist, a war-like spirit that kindles the eye, an irresistible tempo that carries the boy off his feet, paints him a picture that sets his imagination awhirl, and finally, through the harmony clinging so closely to the words, leaves him satisfied.

Next to food and shelter the cost of crime (ten billion dollars a year) is the biggest bill this country has to pay. Our state and federal prisons are filled with brilliant minds, many of them college graduates, but they are without character. Well selected music builds character and culture. No boy can sing a really worthwhile song without it giving to him something worth while.

Expression Depends on Interest

TO COMPEL a junior high school student to sing songs in which he has no interest is a most unwise procedure. His will is being developed and he must be given a chance to exercise it more and more, thus developing his individuality. Even without the added burden of distasteful work it is extremely difficult for him to express himself at this age. This attitude is all too often misunderstood by teachers and thought more "dumbness." However, while it is difficult for the boy to express himself, his appreciation of his school subjects, particularly vocal music, will never again be at as high a peak.

At the end of every music period every boy should feel that he has accomplished something. The song has pleased his æsthetic sense. He has mastered his part in a difficult selection. He has successfully matched his tone with other tones in a given chord. He has appreciated the manipulation of both rhythm and dynamics. He has felt the mood of the piece. He knows that he has phrased correctly and spoken the words with crispness. On the contrary, if he is depressed because of having been rebuked, although he tried hard, if he is humiliated for one reason or another, if his appreciation has been deadened by too much analysis, if he has misunderstood the aims of the music lesson and thus failed, we cannot expect him to look forward to, nor keenly participate in, further music study.

Success stimulates to further enjoyment. Failure leads only to dissatisfaction. How can we expect a boy to maintain his self-respect if he is constantly reminded of his failures or expected to do what is

(Continued on page 769)

Series No. 8

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

SHORT BIOGRAPHICAL SKETCHES TO ACCOMPANY THESE PORTRAITS ARE GIVEN ON REVERSE

FRANZ SCHUBERT

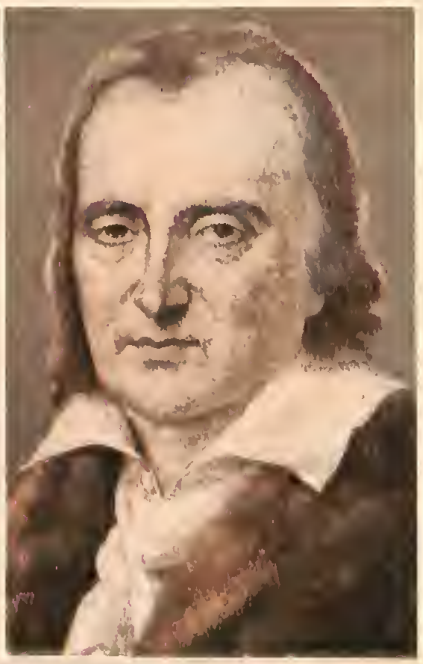
LILLI LEHMANN

Underwood Photo (c)

ITALO MONTEMEZZI

PABLO DE SARASATE

JOHANN N. HUMMEL



ANDRÉ E. M. GRÉTRY

PORTRAITS

THE NEW ETUDE GALLERY OF MUSICAL CELEBRITIES

BIOGRAPHIES

This page presents six more short biographical sketches of musical celebrities about whom every teacher, student and lover of music should know. A portrait of each of these celebrities is given on the preceding page. Each month, six biographical sketches accompanied by tinted portraits are presented in this manner, and it will be noted that master composers, great pianists, noted singers and famous violinists of the past and present are included.

ITALO MONTEMEZZI

Montemezzi (Môn-tay-mett-zee) was born in Vigasio, Italy, in 1875, this town being one of the suburbs of Verona. If your memory serves you correctly, you will locate Verona in the north central section of the country. At the Milan Conservatory, to which his parents sent him, Montemezzi studied for some time with teachers whose reputation, certainly in the world at large and perhaps also in Italy, long ago faded. The speed with which he learned is exemplified by the fact that in a single year he was able to complete a decidedly strict three-year course of counterpoint and fugue. A constant attendant at the performances at the La Scala Opera House, he learned, by watching and listening to its orchestra, most of what he knows about instrumentation—more, he asserts, than could have been taught him in any classroom.

His first opera was "Giovanni Gallurese" (Turin, 1905). This was followed by a less successful piece, and eight years later by "L'Amore dei tre re (The Love of the Three Kings)," Milan, 1913. The latter is popular with opera-goers everywhere, and remains the basis of most of its composer's fame. It is brilliantly orchestrated, and, though weak in plot, has so much musical charm that it seems certain to "hold the boards" for years to come. Later works are "La Nave," with a libretto by the renowned soldier-poet, d'Annunzio, and "Paul and Virginia."

LILLI LEHMANN

Lilli Lehmann (Lay-mahn) was born in Würzburg, Germany, in 1848, and died in Berlin, in 1929. Her early life was spent in Prague, where her mother ably filled the position of harpist at the National Theater. Before their coming to Prague her mother had sung in opera in Kassel, under the baton of the noted composer-conductor, Ludwig Spohr; her voice was a rich soprano. Lilli had piano instruction at a very early age. Her voice culture commenced later, and was directed solely by her gifted mother. Her début was made in Prague, in Mozart's "Magic Flute," in 1865. After appearances in Danzig and Leipzig, she became, in 1870, a member of the Royal Opera in Berlin. Her work with this organization was intensely admired, and particularly in coloratura singing did she excel.

In 1876 she sang several parts in the Bayreuth Festival, including that of *Woglinde*—which she had studied under the "Master of Bayreuth" himself. Following this came her appointment as "Imperial Chamber-singer." In 1885 she came to America, where her first appearance occurred at the Metropolitan Opera House, in "Carmen." Her success in this country, especially later in the Wagnerian music-dramas, was phenomenal. In England, France, Austria, and elsewhere, this singer was equally popular. Later as a teacher she was wonderfully efficient and inspirational. She must be reckoned one of the great singers and voice teachers of all time.

FRANZ SCHUBERT

Schubert (Shoo-bairt) was born in Lichtenthal (of the Vienna Suburbs), Austria, in 1797, and died in Vienna, in 1828. From a gentleman named Holzer, Franz received his first instruction in organ, piano, voice and elementary harmony; previously his father had taught him the rudiments of violin playing. At the age of eleven he entered a training school for the court singers in Vienna, and also studied composition with Salieri, the noted Italian composer. When he was but fourteen he wrote several songs; at sixteen, his first symphony; and, a year later, his first mass. On leaving the court academy, he for some time taught in his father's school in Lichtenthal. Many of his greatest songs date from this period and mark the extremely sudden flowering of a superb lyric genius. His productivity was surpassed only by the loveliness of his melodies.

After quitting the post of school teacher, Schubert moved into Vienna, which remained his home until his death. His friendship with Vogl and with von Schober commenced about this time. For two summers he was hired to teach music to the Esterhazy family in Hungary.

In addition to his hundreds of beautiful songs, his symphonies (especially the "Unfinished"), the *Moments Musicaux*, *Impromptus* and *Waltzes* for piano, and the various chamber music compositions, are works of fadeless charm, which will always place their composer high in the ranks of the masters.

ANDRÉ GRÉTRY

Grétry (Gray-tree) was born in Liége, Belgium, in 1741, and died near Paris, in 1813. He was but a boy of six when his father, a violinist of attainments, placed him in the choir of the church of St. Denis. Later he studied with Renekin and Leclerc—musicians who would be quite forgotten to-day were it not for their famous pupil—and counterpoint with chapel-master Moreau of St. Paul's.

After composing several works of large scope—and some faults—Grétry was enabled to go to Rome, in 1759, for added musical study. His professors now were Casali and Martini, and five years spent under their tutelage proved of great value, even taking into consideration the fact that Grétry was all too erratic a pupil, impatient of the restraints of musical science. He remained in Rome four years more and then went to Paris, stopping on the way to see the great dramatist, Voltaire. Realizing that "opéra comique" was the field in which his talents would count for most, he set about composing works of this type, and these proved so wondrously successful that their composer is now looked upon as the founder of the French school of "opéra comique."

Space does not allow the printing of the list of his very numerous stage pieces. Suffice it to mention "L'Amant Jaloux," "Aucassin et Nicolette," and the grand opera, "Andromache." Besides his music for the stage, he wrote symphonies, a requiem, string quartets, and many other works.

JOHANN NEPOMUK HUMMEL

Hummel (Hoom-mel) was born in Presburg, Germany, in 1778, and died in Weimar, in 1837. When his father left Presburg and went to Vienna as conductor at Schikaneder's Theater, the wholly exceptional talent of his son came under the notice of Mozart, who forthwith had the boy to come and live with him for two years, in order to make possible the most intensive study. Hummel's debut took place in Dresden at a concert given by Mozart. This was in 1787. For the next six or seven years the young musician toured professionally with his father. Returning then to the Austrian capital, he took up further theoretical studies with the veteran Albrechtsberger and also had the incalculable advantage of receiving some assistance from Salieri and Haydn. The years of 1804 to 1811 were spent in the service of the famous Hungarian Esterhazy family. Here he held the position of chapel-master to the Prince.

At the close of this employment he once more went back to Vienna, where he remained for several years, composing and teaching. In 1816 he was made Chapel-master at Stuttgart; in 1820, at Weimar. Eventually he toured with overwhelming success in Russia and in France, and in the latter country he was made a member of the Legion of Honor.

To sum up, Hummel was one of the outstanding virtuosos of his instrument, and one of its finest teachers. His compositions, in many forms, are notable for their brilliancy and elegance.

PABLO DE SARASATE

Sarasate (Sah-rah-sah-teh) was born in Pamplona, in the north of Spain, in 1844, and died in Biarritz, in 1908. When still a small boy he was sent to Paris to study at the Conservatoire. Here his masters were Napoléon-Henri Reber (theory) and Jean-Delphin Alard (violin and solfeggio). Violin concerts shortly given by him in the French capital were extremely successful and, liking the life of a public performer, he set forth on far-flung tours which soon brought him fame as a truly great artist. Spain, his native heath, naturally lauded him. Throughout the rest of Europe he travelled, as in England and America. On every hand his perfection of style, beauty of tone, and technical mastery delighted audiences. Favorites on his programs were his own Spanish dances, into the playing of which he put his very soul. Great composers, such as Édouard Lalo, Max Bruch, and Alexander Campbell Mackenzie, wrote distinguished compositions especially for him.

Sarasate's repertoire was very large indeed and included all the standard masterworks by German, French and Belgian violin composers. He owned two Stradivari violins, as well as other remarkable instruments.

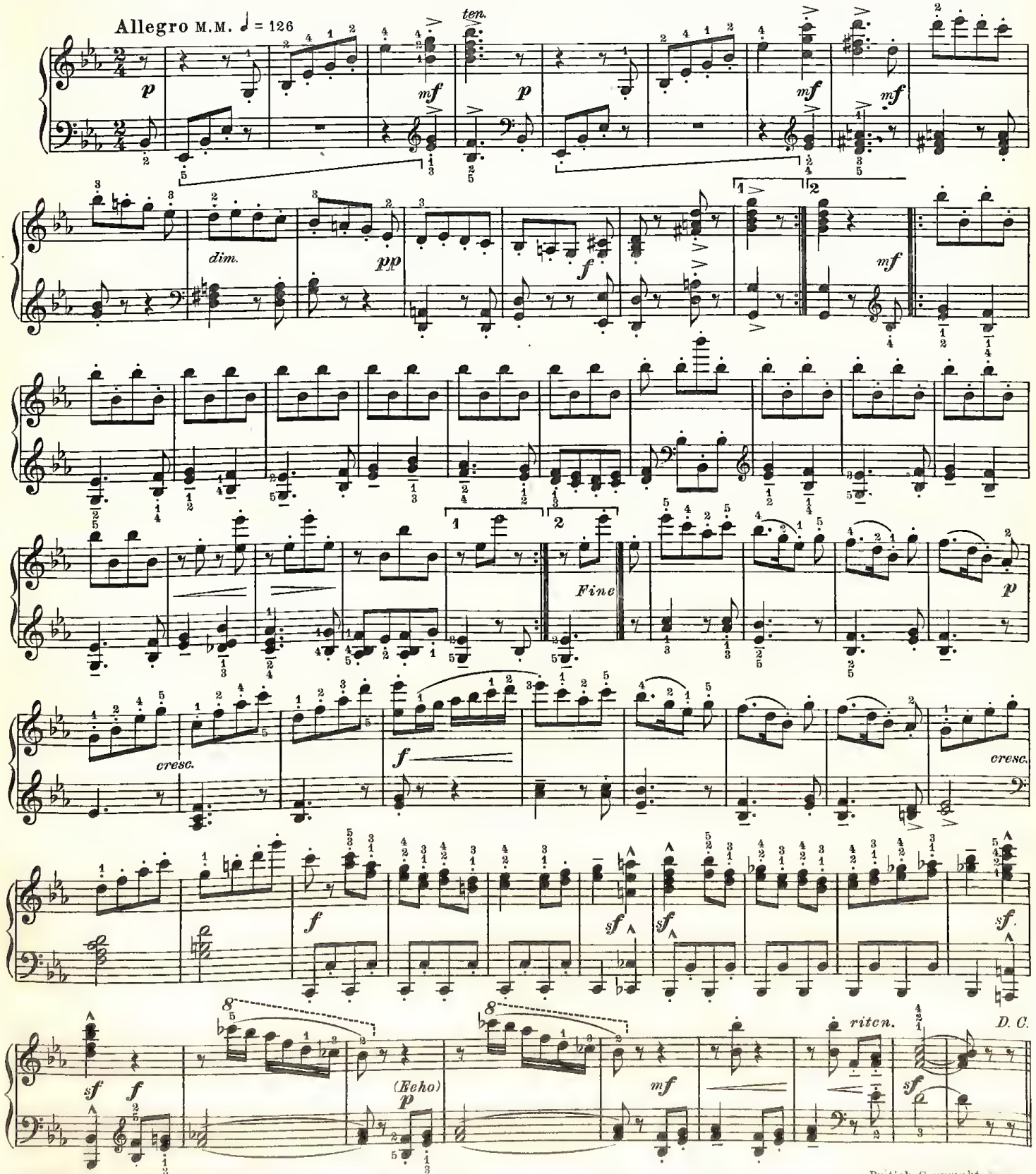
Among his compositions we must mention, in addition to the popular Spanish dances, his fantaisies and the famous *Zigeunerweisen* (op. 20) for violin and orchestra.

CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

TO THE HUNT

A very effective treatment of the familiar "horn passage." Grade 3½

WILLI LAUTENSCHLAEGER, Op. 103, No. 1

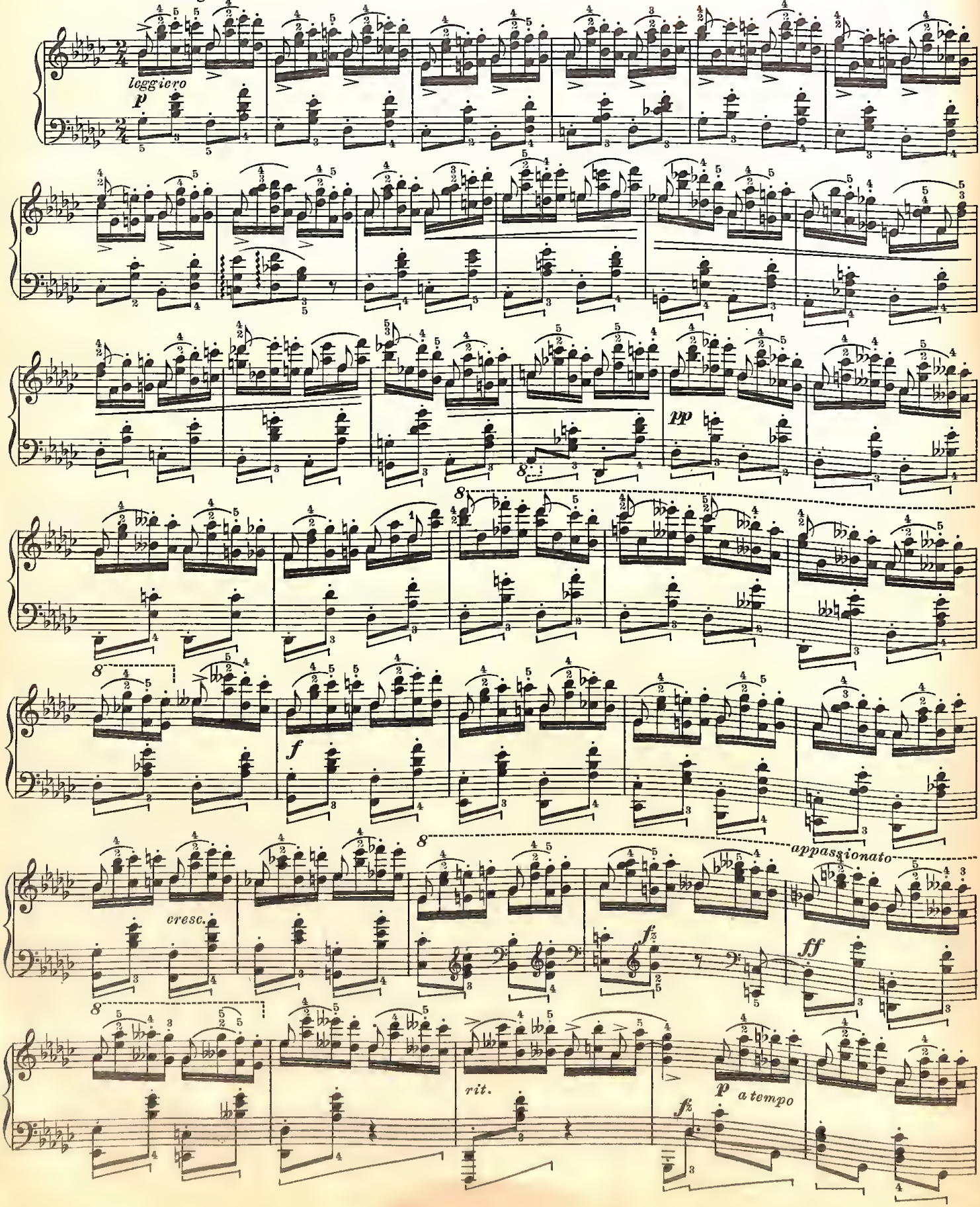


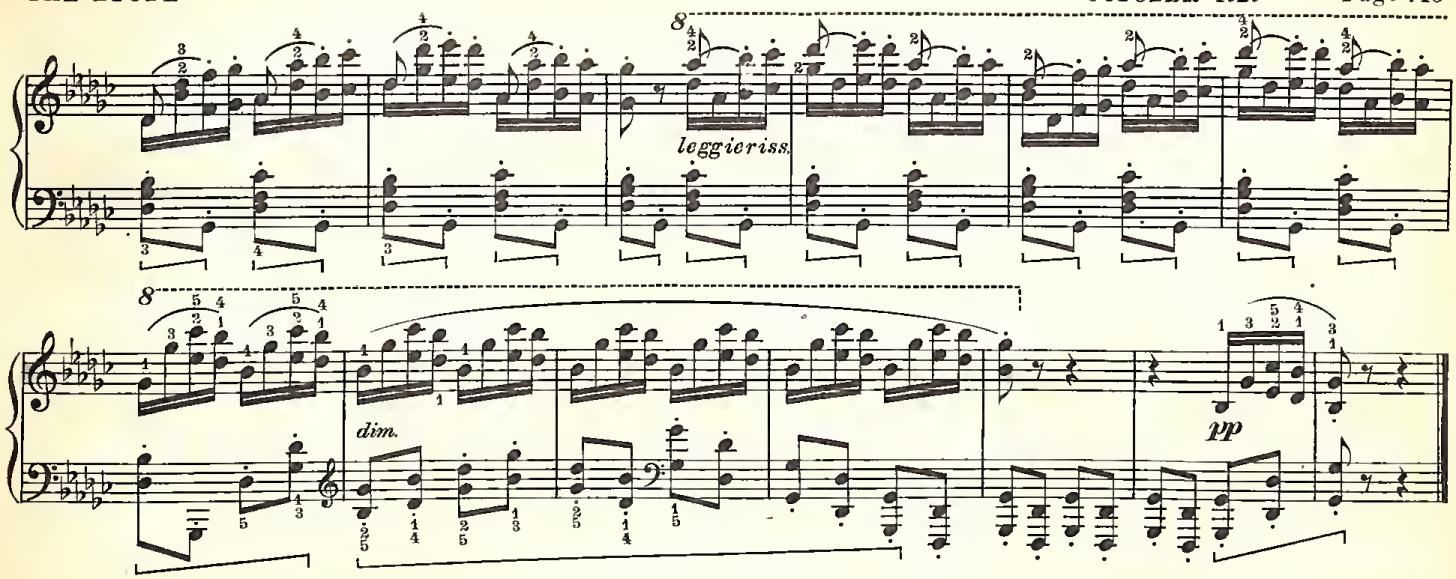
Other Music Sections in this issue on pages 713, 749, 781

ETUDE

F. CHOPIN, Op. 25, No. 9

Assai allegro M.M. ♩ = 112



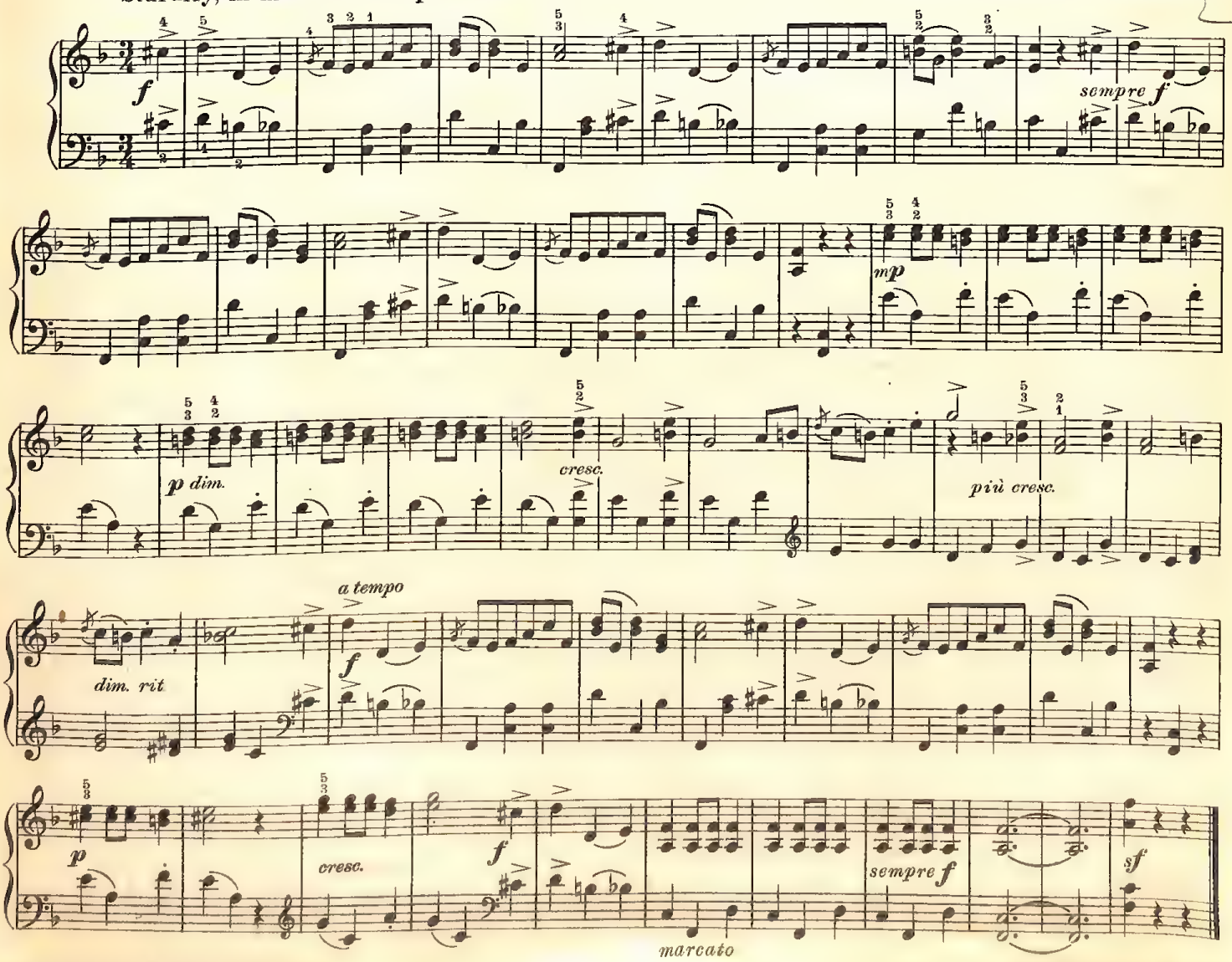


RUSSIAN DANCE

From a new set of pieces by Mr. Rogers. Grade 3

JAMES H. ROGERS

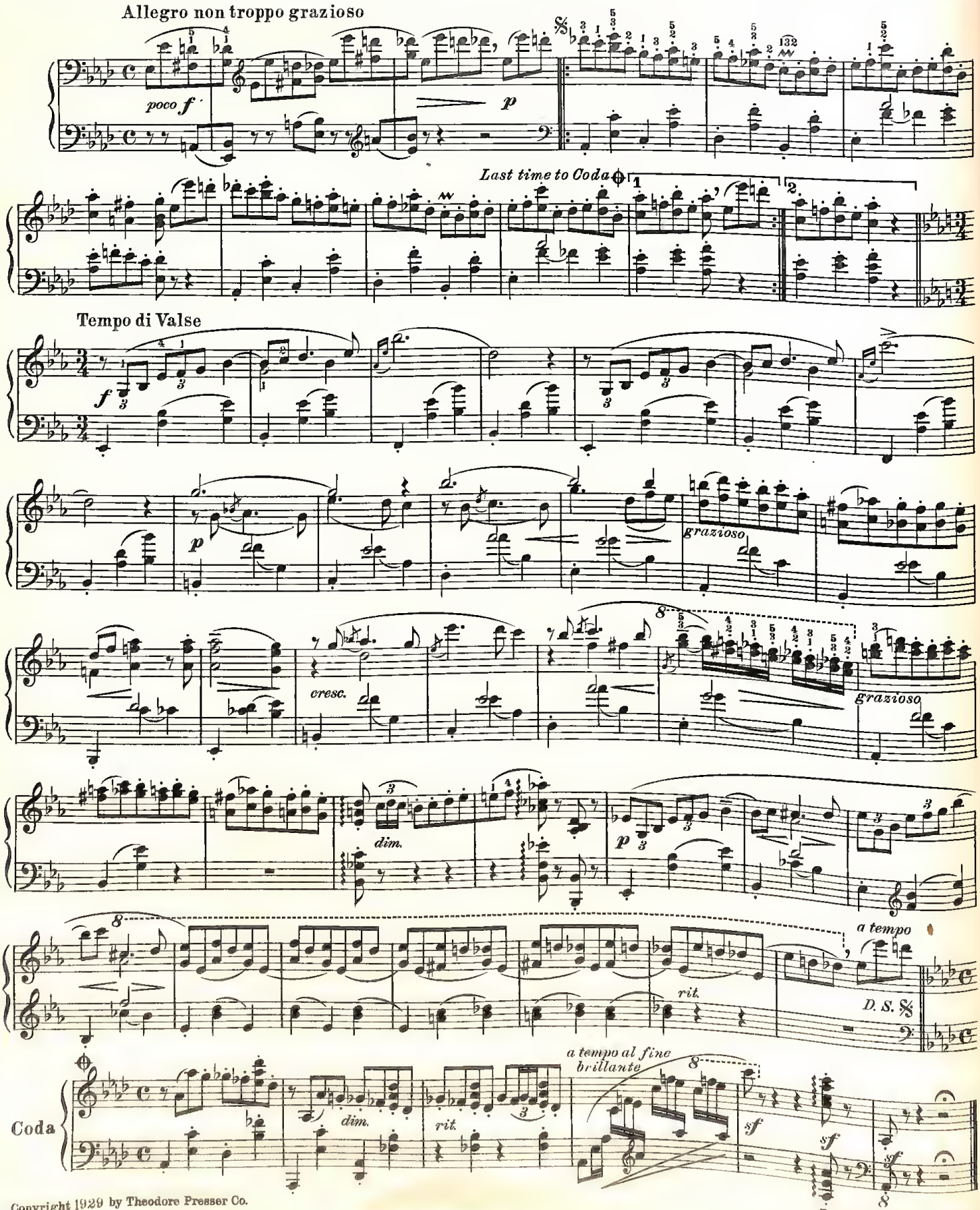
Sturdily, in moderate tempo M.M. ♩ = 126



A very effective concert piece. Grade 5.

DANSE COQUETTE

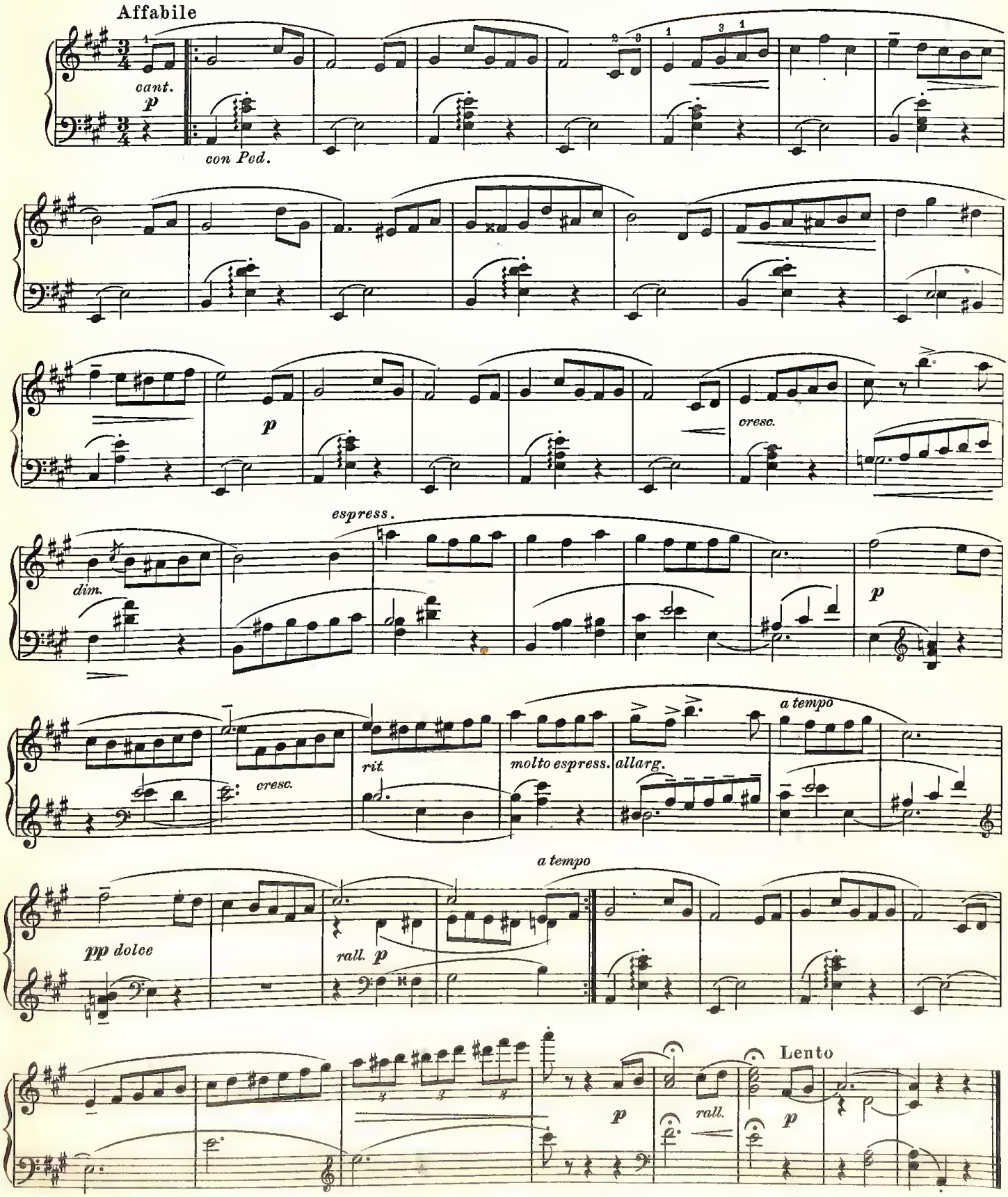
LOUIS VICTOR SAAR



VALSE PASTEL

From the set of pieces: *Instantanés*. Grade 5

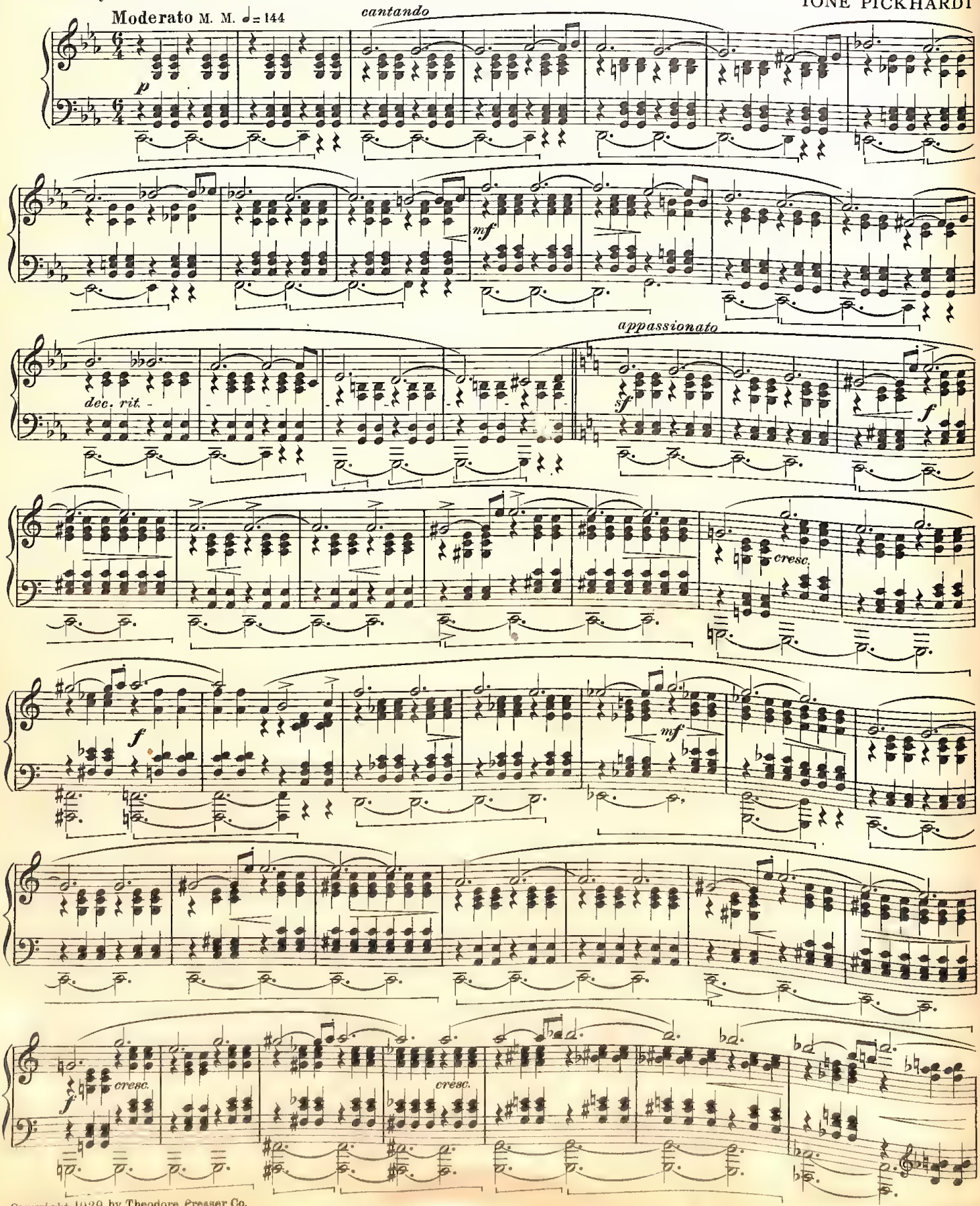
ED. POLDINI, Op. 113, No. 2

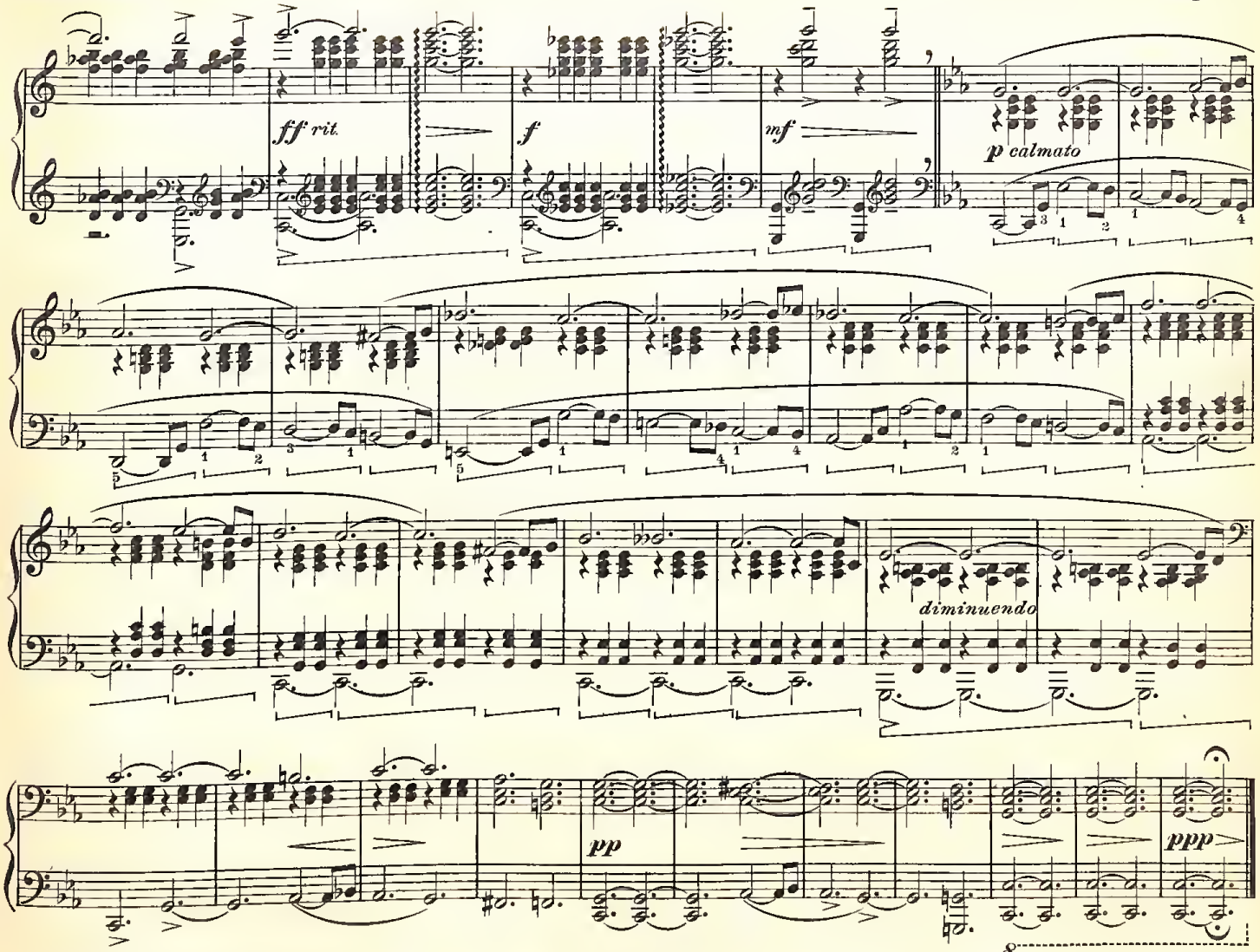


THE PASSIONATE PRELUDE

A sonorous "song without words" in modern style. Grade 5.

IONE PICKHARDT





In this edition the notation of this fine classic has been made clearer. Grade 4.

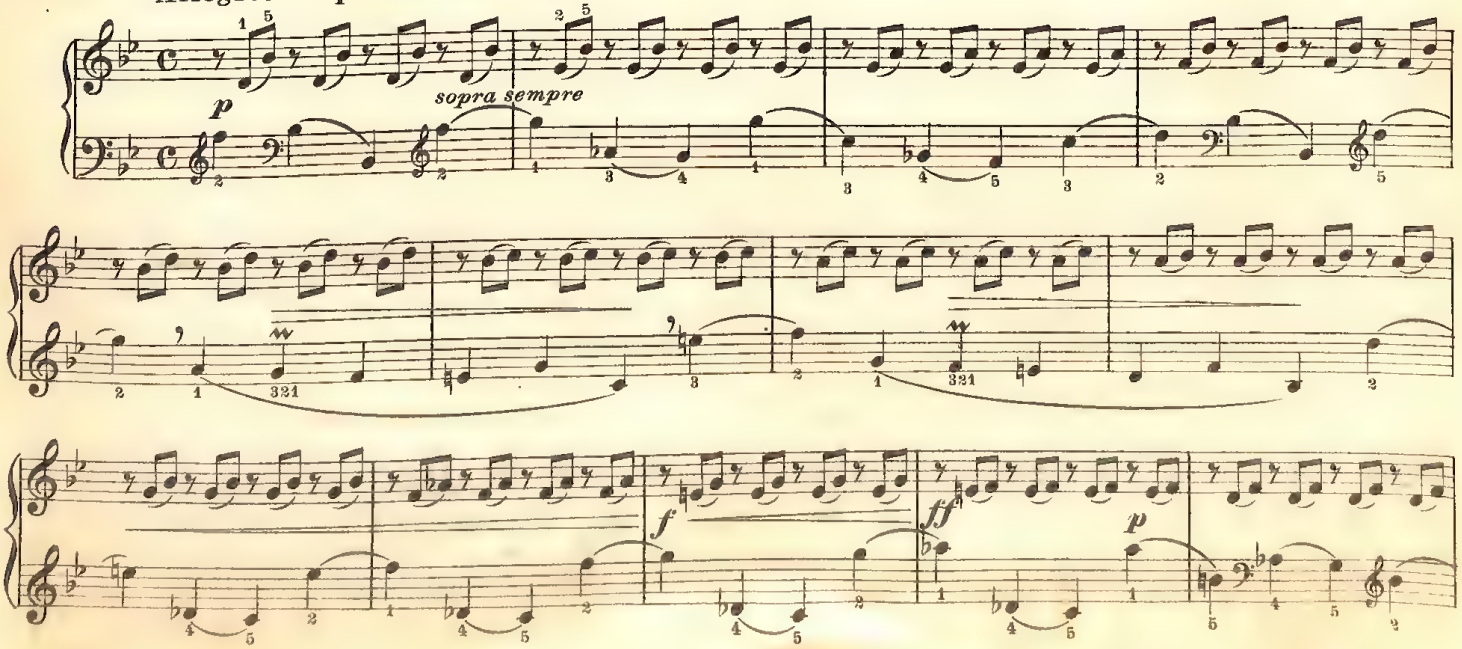
GIGUE

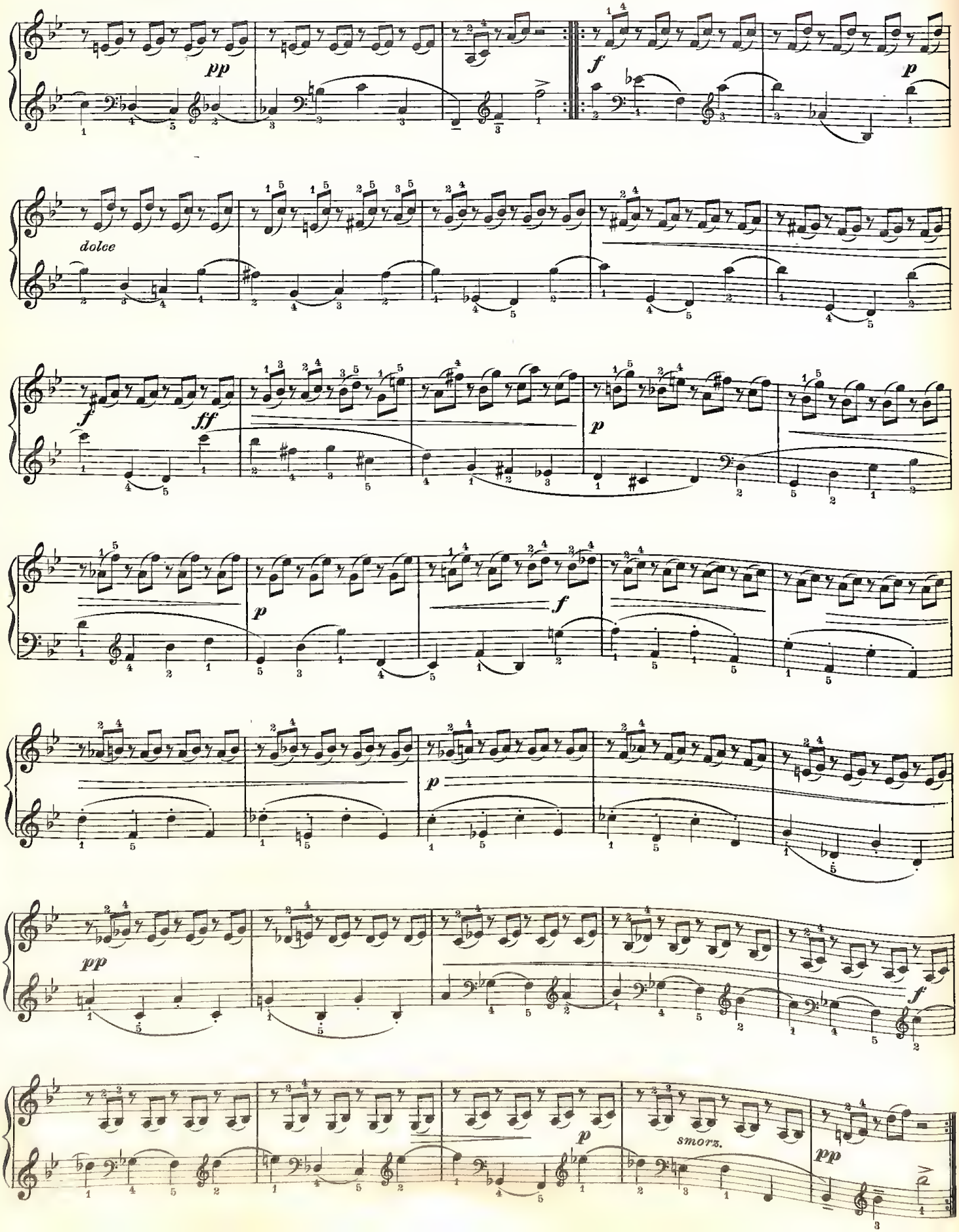
FROM THE FIRST PARTITA

J. S. BACH

Edited by Henry A. Lang

Allegretto espressivo e con moto




pp
f
p
dolce
f
ff
p
p
f
p
pp
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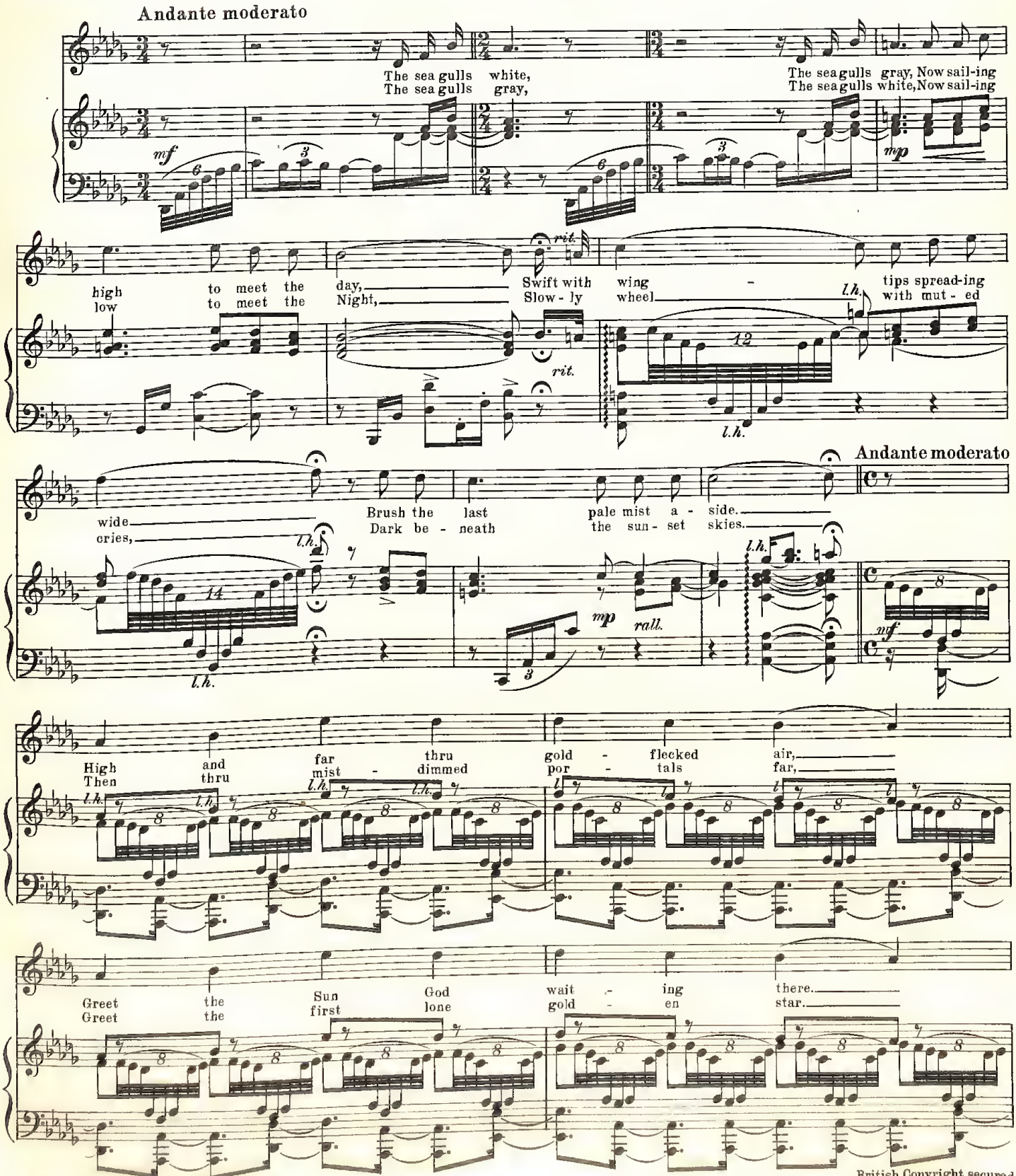
smorz.
pp

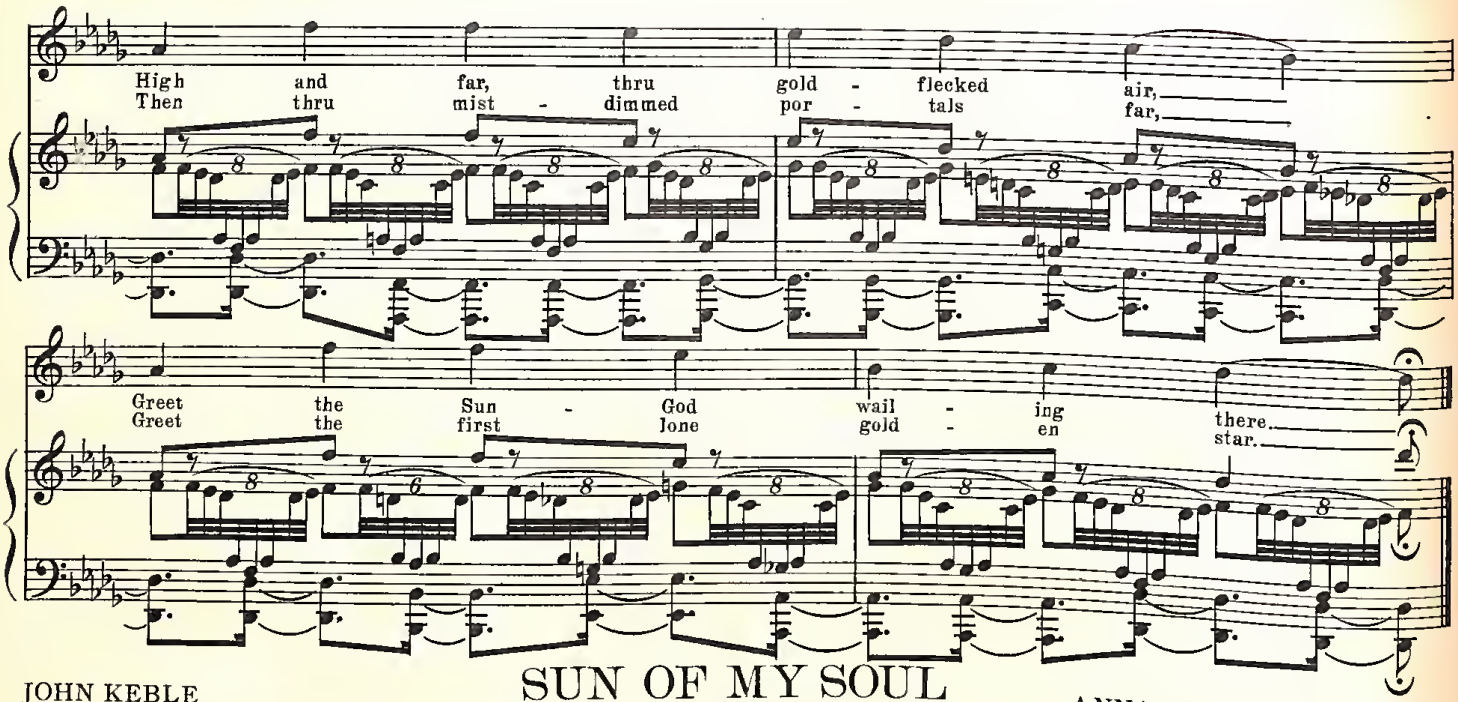
OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

SEA GULLS

EMILY GUIWITS THURLOW LIEURANCE



Other Music Sections in this issue on pages 713, 741, 781

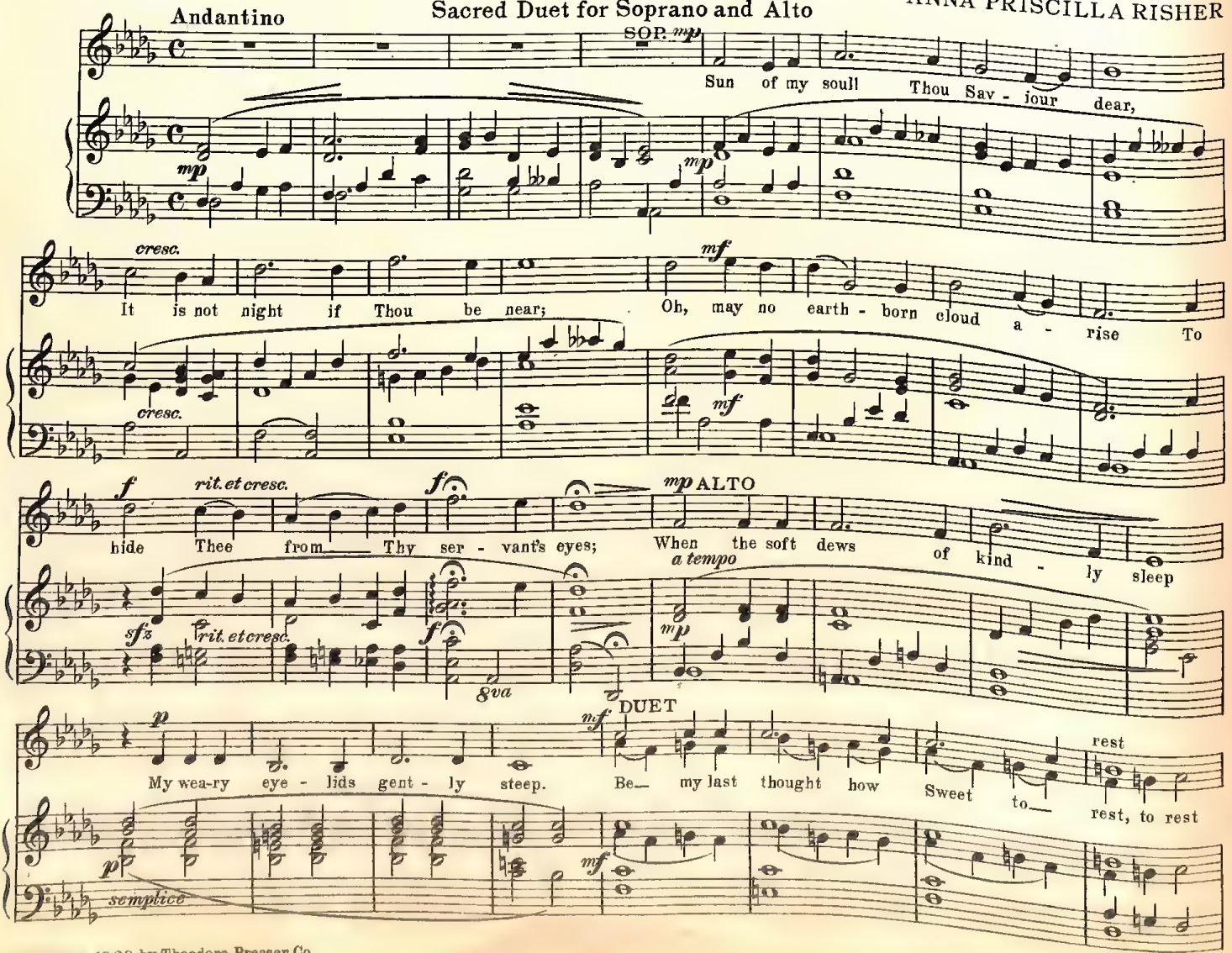


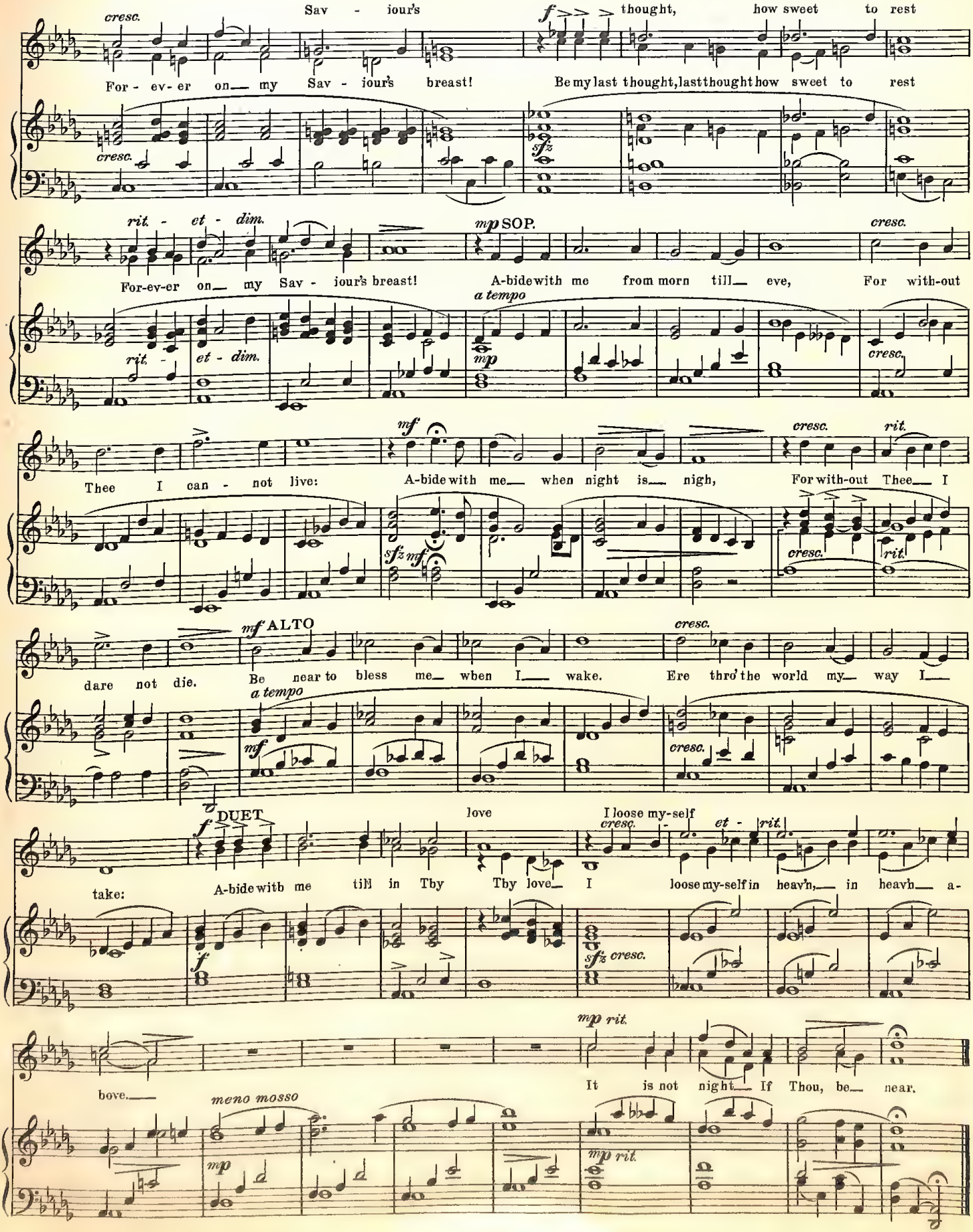
JOHN KEBLE

SUN OF MY SOUL

Sacred Duet for Soprano and Alto

ANNA PRISCILLA RISHER




cresc.
Sav - iour's
f
thought, how sweet to rest
For - ev- er on my Sav - iour's breast!
Be my last thought, last thought how sweet to rest
sfz
rit. - et - dim.
mp SOP.
cresc.
For-ev-er on my Sav - iour's breast!
A-bide with me from morn till eve,
For with-out
a tempo
mp
mf
Thee I can - not live:
A-bide with me when night is nigh,
For with-out Thee I
sfz mf
ALTO
dare not die.
Be near to bless me when I wake.
Ere thro' the world my way I
love
I loose my-self
DUET
take:
A-bide with me till in Thy
Thy love I
loose my-self in heav'n, in heav'n a-
bove.
It is not night. If Thou, be near.
meno mosso

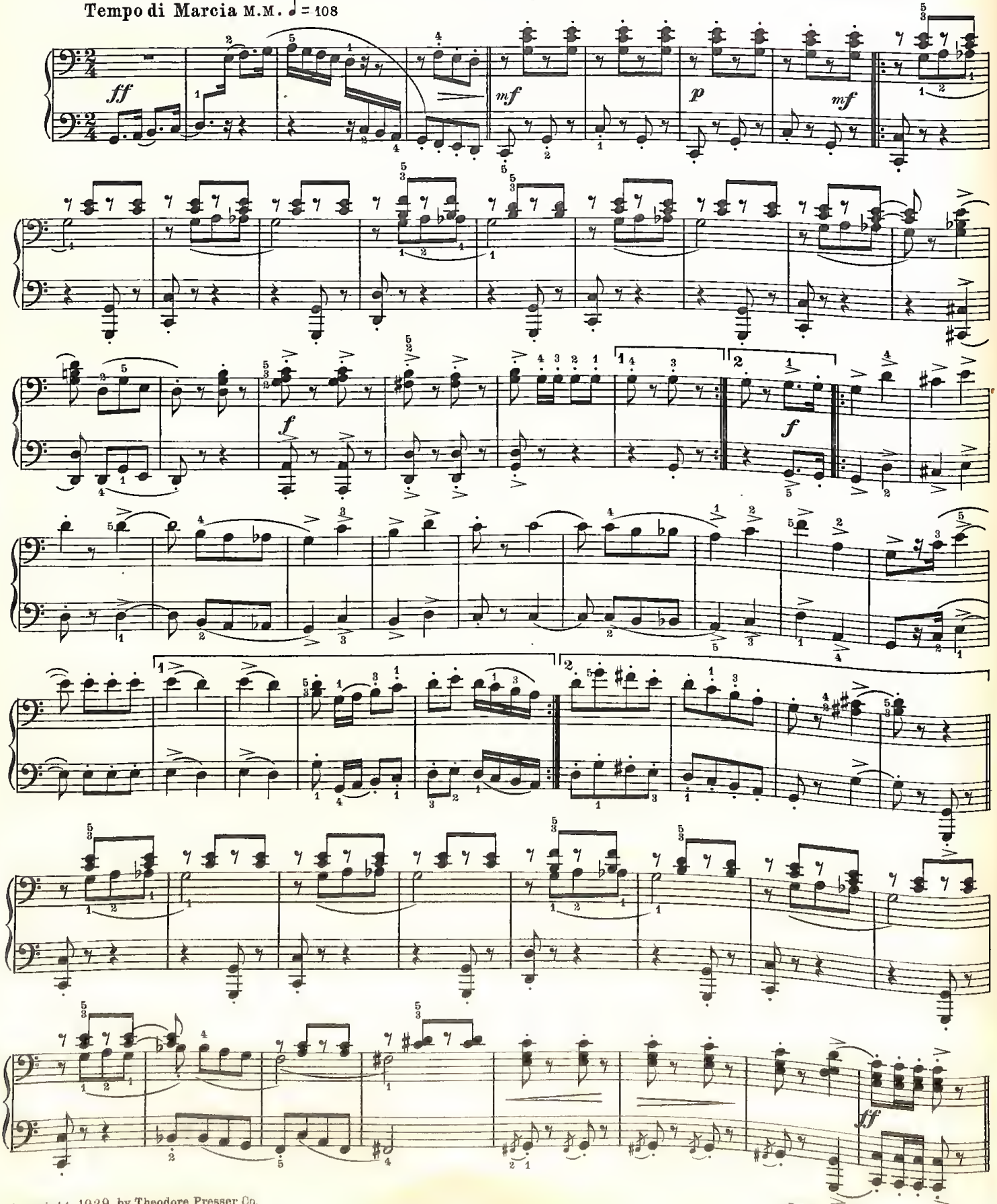
THE BOX OF SOLDIERS

SECONDO

MONTAGUE EWING

Imitating a military band

Tempo di Marcia M.M. ♩ = 108

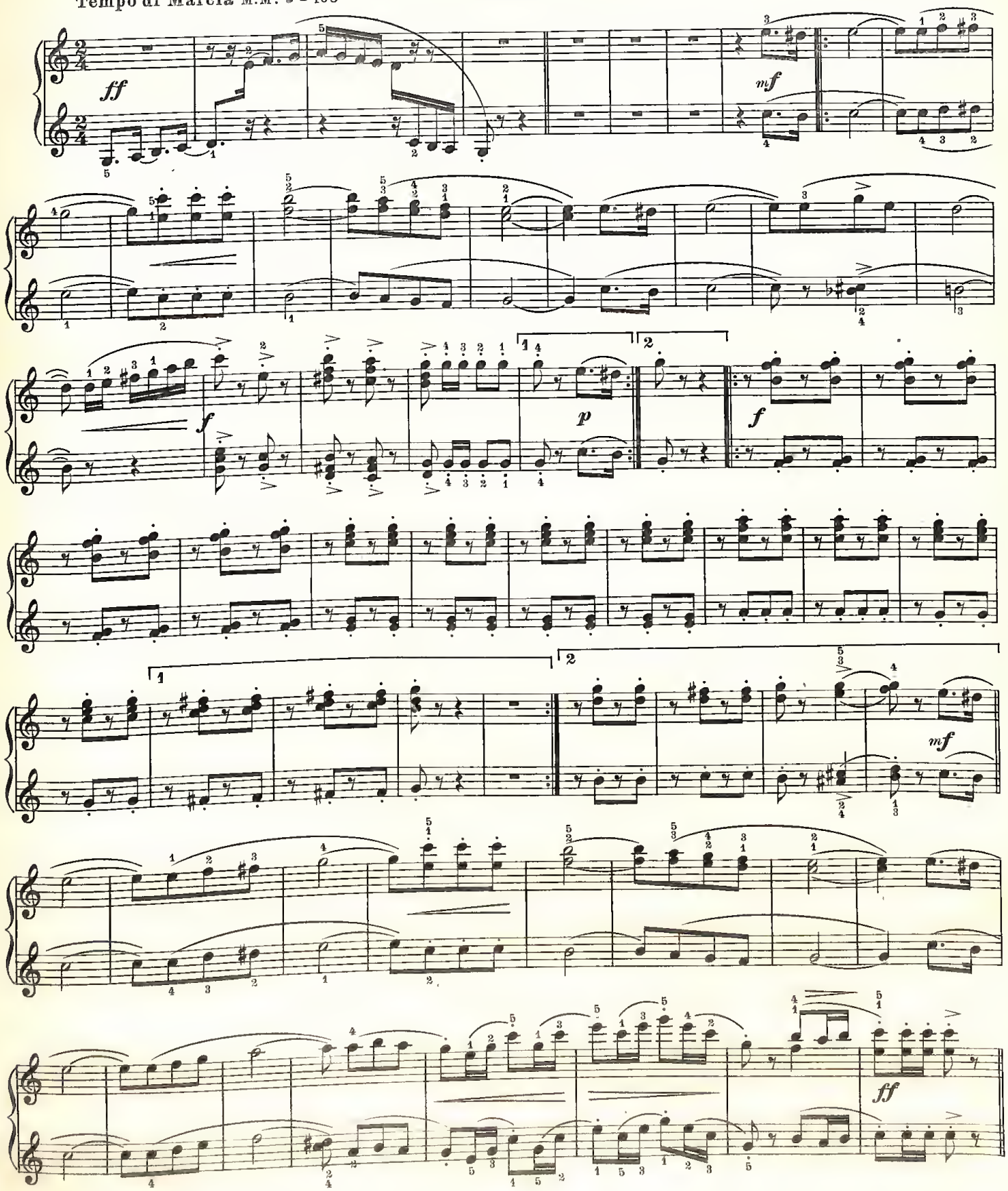


THE BOX OF SOLDIERS

PRIMO

MONTAGUE EWING

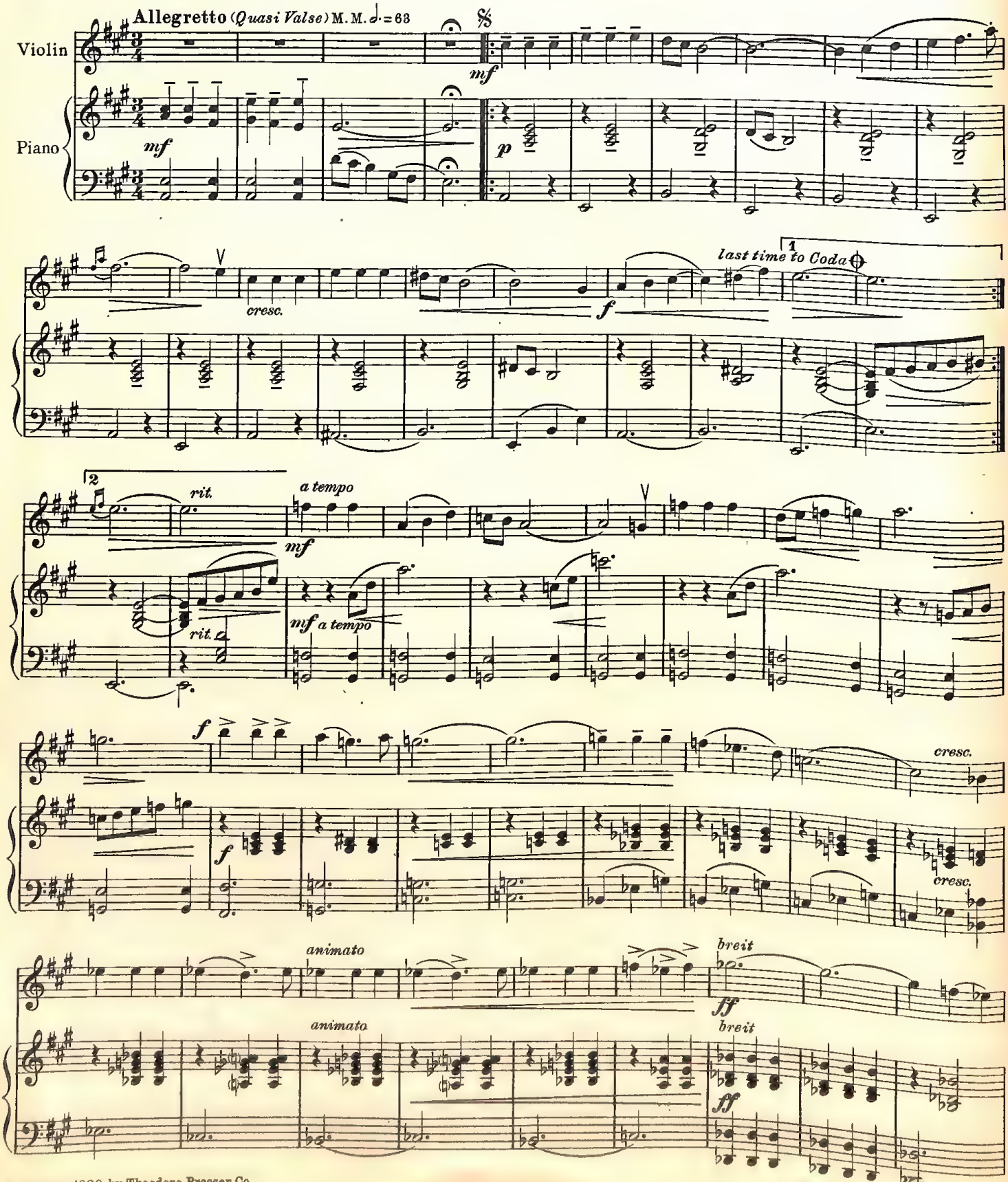
Tempo di Marcia M.M. ♩ = 108

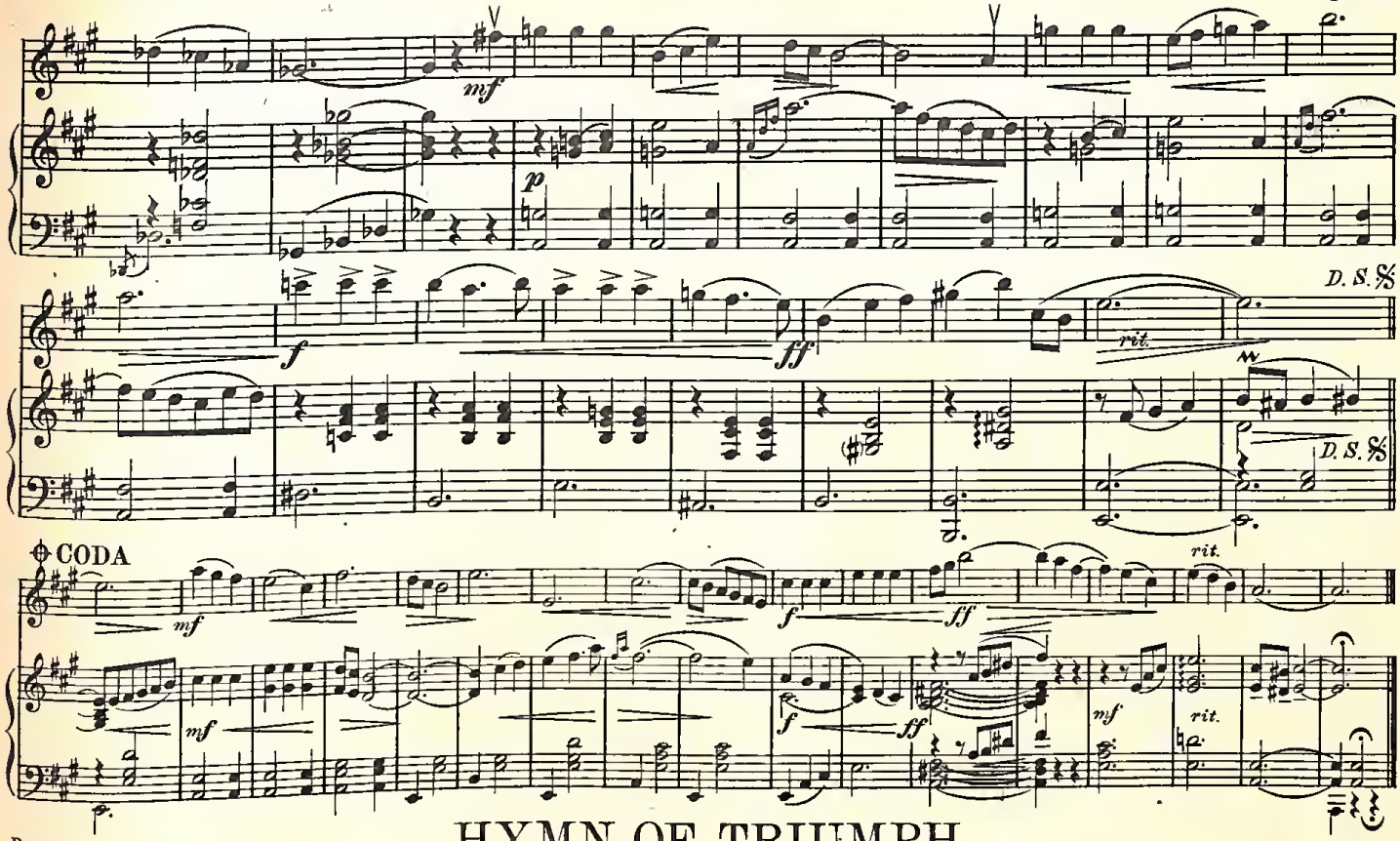


VALSE SEMPLICE

A very pretty and effective First Position Piece.

FRANZ DRDLA, Op. 210



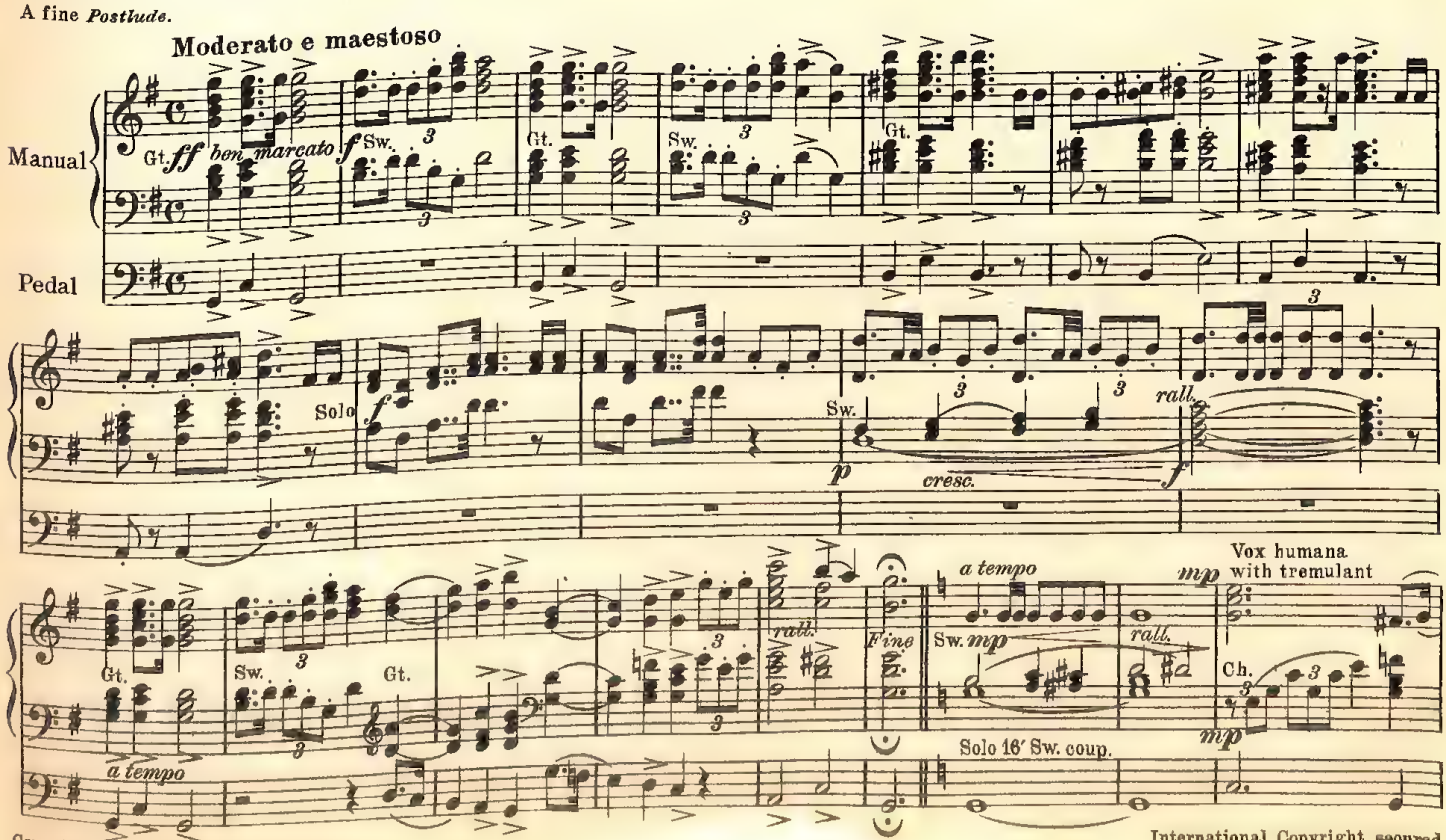


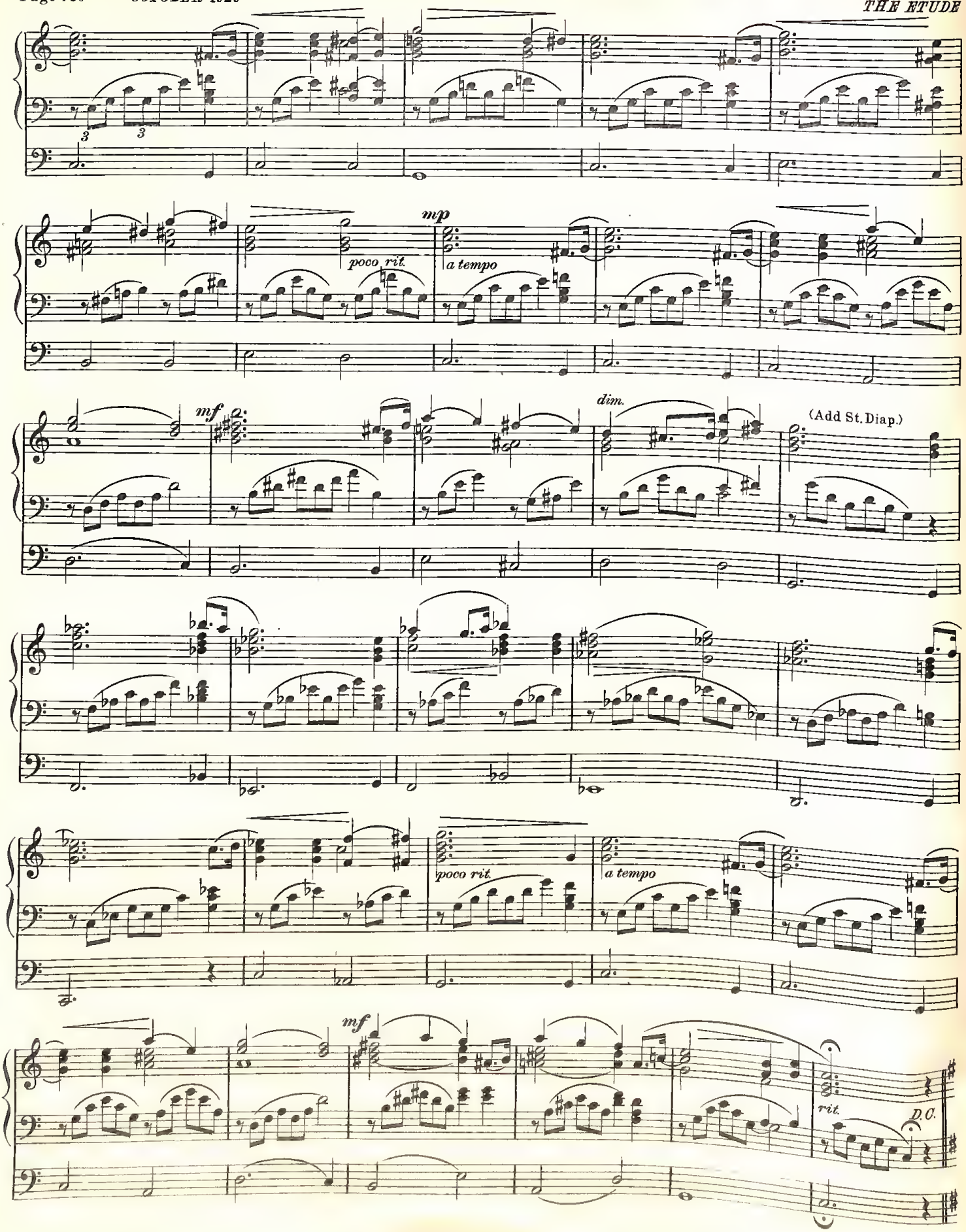
HYMN OF TRIUMPH

Prepare:
Gt. Full, Sw. coup.
Sw. Full, Sw. box open.
Ch. Soft 8′ & 4′ Flutes
Solo Tuba
Ped. Full, Gt. & Sw. coup.

A fine *Postlude.*

CUTHBERT HARRIS




mp
poco rit.
a tempo
mf
dim.
(Add St. Diap.)
poco rit.
a tempo
mf
rit.
D.C.

EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

Peter Pan and the Pirates, by Montague Ewing.

Nearly everyone knows and loves Peter Pan. Mr. Ewing is a countryman of Peter, and has handled most convincingly this descriptive scene.

In measure twelve the left hand imitates what the right hand played in the measure before. The fifth finger of the left hand should be used here, as indicated by Mr. Ewing.

In the seventeenth measure the hands are required to play diverging arpeggios, which may prove annoying to some players. The result, correctly attained, is worth the trouble involved.

As in the majority of this composer's pieces, in *Peter Pan and the Pirates* good accentuation is imperative.

Dance of the Bubbles, by M. L. Preston.

This is a triplet piece, preceded by the customary four-measure introduction. Notice that the triplets are occasionally and tellingly interrupted by the use of the  rhythm.

In the C major section the left hand phrasing deserves careful attention.

Do not play jerkily—slow, fast, slow, fast, slow, and so forth—but very evenly; and try to simulate the lightness and grace suggested by the title of the piece.

Skating, by August Noelck.

Observe the introduction: it is eleven measures long, an odd length, and yet it provides a pleasing and satisfying prelude to what is to come. Proceeding to the opposite end of the waltz, you will see that the coda is extraordinarily lengthy but effectual. In the tenth and eleventh measures from the end of the piece the left hand should be crossed over (*sopra*) the right, not over *sopra*.

The D-flat section is lower in tessitura and richer in "singing" quality than what has gone before.

March for the Left Hand Alone, by Cedric W. Lemont.

Mr. Lemont was born in Fredericton, New Brunswick, in 187?. After completing his musical training in Boston, Massachusetts, he returned to his native city to become an organist and teacher.

Since 1906 he has lived in Chicago, where his success as a teacher has been altogether out of the ordinary. His compositions include a large number of piano pieces and songs of varying degrees of difficulty.

The present piece, for the left hand alone, is most enjoyable to play and scarcely difficult.

The form is the popular "rondo form." Play with steady, strong rhythm; and in the A minor section keep the eighth notes considerably suppressed.

To the Hunt, by Willi Lautenschlaeger.

Here is a hunting scene as intriguingly pictured as in some of the like pieces by Schumann and Mendelssohn. The editing of the piece is so explicit as to slurs, accents, volume, fingering and pedaling, that there remains nothing for us to say except "Study thoroughly all the markings appearing in *To the Hunt*."

Needless to state, *rubato* playing has no place in this number.

If you are tempted to hurry certain spots unduly, practice for a considerable period with the metronome, setting it at first at a much slower speed than 126, and then gradually increasing the speed of movement.

Etude, Op. 25, No. 9, by F. Chopin.

We refer you to the splendid article by W. A. Hansen which appears in this issue.

Russian Dance, by James H. Rogers.

Here is the key succession to be found in Mr. Roger's excellent dance: F major, A minor, C major, F major, A major, C major, and F major. The use of the A major tonality is especially happy.

In measure two—and, remember, only complete measures are included in the count—the right hand grace note is to be played on (with) the beat. In measure seventeen and the following measures, the two slurred notes plus a staccato note are extremely effective. Practice the left hand by itself until you are able to perform this passage in the correct manner. This section of the dance is softer than the rest; thus, in tone volume as well as in tonality. It constitutes good contrasting matter to general, play "sturdily," as the composer suggests. The Russians are a vigorous folk; and their dances make up in rough animation what they lack, perhaps, in subtlety and grace.

Danse Coquette, by Louis Victor Saar.

The introduction is simple, and consists of two transpositions of a short progression of notes. Mordents were discussed in these columns last month.

The F-flat section is in waltz time, that is, slower than the tempo of the rest of the piece. The triple time comes as an agreeable change after the  time which precedes. In measures nine to twelve of this section the under notes in the right hand are melody and must be stressed.

The *coda* furnishes a brilliant close to the piece.

"Coquette" is a French word which has been appropriated by English-speaking peoples; if you are not sure of its meaning you would best consult your dictionary.

Use a tight, deft touch for this piece, and imagination.

Valse Pastel, by Ed. Poldini.

Seldom has M. Poldini written a daintier valse than the present one. It must be played with great good humor (*affabile*) and the tempo must not be hurried.

In measures 21-22, 23-24, 30-31, and 33-34, the examples of what is called "imitation" are not to escape the notice of the neat student who, having noted them, will all the more easily memorize the piece by reason of such analysis.

In measure 22 the right hand rest is imperative. Raise the hand well off the keyboard at this point.

Eight measures from the end of the valse the left hand lingering calls for the shift from the first to the fifth finger. Such substitution of fingers should be familiar to the student. The next two notes in the left hand are to be similarly treated.

Certain of the tied over notes in the left hand part of this piece seem sure to catch the unwary pupil.

The Passionate Prelude, by Ione Pickhardt.

Here is a decidedly individual composition by a concert pianist and composer who resides in Philadelphia. The title is borrowed from that of a novel, by Gilbert Morrow, which inspired the writing of the piece.

In measures five and nine the accented passing notes on the first beats are most poignantly expressive; and in measures six and ten the same effect is to be found occurring on the third beats. In the thirteenth measure an appoggiatura adds to the intensity of feeling.

After the tremendous climax—in C major—there is an excellent dénouement (decrease of emotion).

Appassionato means impassioned.

End the composition as softly as possible.

Gigue from the First Partita, by J. S. Bach.

We wish to call your attention to the gentleman through whose felicitous editing this gigue becomes, for the first time, easily playable.

Dr. Henry Albert Lang was born in New Orleans, Louisiana, and received his musical training in Stuttgart, Germany, at the Royal Conservatory of Music. As a piano soloist and accompanist he gained great favor in Germany. Later as a teacher at Carlsruhe, Riga and Königsberg he was very successful. Returning to his native country in 1890, Dr. Lang soon made himself known as a composer of distinction. Several of the leading American symphony orchestras have performed his works—especially his symphonic poem, *Fantasies of a Poet*, which he considers his masterpiece.

Dr. Lang resides in Philadelphia, Pennsylvania.

Notice the following points in studying this classic gem:

(1) The descending series of diminished seventh chords, toward the end of the gigue;

(2) The excellent "Picardy Third" (tonic major chord) at the close;

(3) The strong climax (*ff*) in the middle;

(4) The intense unity of the whole.

As you approach the end of the series of diminished sevenths you are to play softer and softer, then increase the volume to *forte*.

In the seventh measure the right hand A is a fine example of a suspended note.

Sea Gulls, by Thurlow Lieurance.

In the word "high" in the phrase "now sailing high to meet the day," do not divide the vowel sound. It must remain I and not be I-ee. The most famous example of vowel-splitting is to be found in Tosti's beautiful but maltreated song, *Good-bye:* six vocalists out of every twenty sing "Good-by-ee for ever."

This song is in two equal parts, and each of these is subdivided into a declamatory and a lyrical section. The beauty of theme in the latter is typical of Mr. Lieurance's best manner. The accompaniment is individual, very decorative, and, secretly, far less difficult than the first glance at it would lead you to believe.

Sun of My Soul, by Anna Priscilla Risher.

These lovely words are so familiar that it is not amiss to inquire a bit concerning their author, John Keble. He was born in Gloucestershire, England, in 1792, and died in 1866. Receiving his Master of Arts degree from Oxford University, in 1813, he soon became a brilliant thinker and writer, specializing on religious themes. These words are to be found in his "Christian Year," a book first published in 1827 and wonderfully successful at that time.

Miss Risher needs no introduction to readers of THE ETUDE. Her setting of Keble's text is admirable in every way and a real addition to sacred duet literature.

The Box of Soldiers, by Montague Ewing.

Few more completely jovial four-hand pieces exist. It requires, not educational notes, but a sense of humor, to perform with mock-seriousness this delightful sketch. Neither Mr.

(Continued on page 763)

The SINGER'S ETUDE

Edited for October by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT "A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

The Proper Training and Use of the Voices of Persons of School Age

By FREDERICK W. WODELL

PART II

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Registers

QUITE YOUNG GIRLS are frequently able to intone, with perfect throat ease and agreeable tone quality, the G below middle C, and to sing with an even scale upward for two octaves or more. The ability thus to sing at a low pitch does not make them contraltos, and they should not be allowed to force their lower tones in a mistaken effort to make them more powerful. Those who subdivide the vocal scale into three "registers," such as "chest," "middle" or "medium," and "head"; or into five, as "lower thick," "upper thick," "lower thin," "upper thin" and "small," are divided among themselves as to the advisability of endeavoring to develop and cultivate in children's voices the so-called "chest register," covering the very lowest range that can be reached, with the purpose of securing on these lowest pitches a relatively powerful tone. Perhaps a majority of the workers in the school and choir field avoid the use of the so-called chest tones by children, and are very careful in the handling of them in the case of young girls. They prefer to carry the head tone to the lowest pitch obtainable by the child singer, trusting to the ordinary and gradual growth of the chest and throat, and to skillful practicing, to bring the added breadth of tone which is proper to the correctly produced voice on the lower range of pitch.

Rev. Charles Gib, of London, author of "Vocal Science and Art," says that for years he has taught the boys belonging to his own choir and has demonstrated in public "that the blending of the 'head' and 'chest' registers of the boy choristers is really an easy matter," and has, by illustrations at his public lectures, "proved that boys, by means of breath control, can use their lower notes at every degree of power, and yet retain resonance."

Another View

IN HIS BOOK, "Voice Culture for Children, Part I," James Bates (of London), a professional trainer of boy singers for choir and solo work, "condemns the use by boy singers of the "chest" voice, which seems to him to be synonymous with "forced" voice. He advocates a system of training in which the children are led to cultivate a sensation as of "lifting" the tone up on the upper teeth and hard palate," and, as the pitch rises, gradually upward and backward upon the soft palate. He says that this system is "the means adopted to loosen and open the throat, to assist the natural up and down movement of the larynx, and to secure that musical quality which resonance and reflection from the hard palate alone can confer.

He uses at first the vowel O as in "On," and claims that on this system the children's voices will "become musical and pleasing." They will be especially beautiful and resonant on the notes C (third line treble clef), down to F (first space)." Later Mr. Bates gives an alternative method for securing stronger tones as low as the B below middle C. He says, "When they sing the lower F (first space treble clef) and apparently pull it against the lower part of the back of the head . . . . they open the mouth well at the back, lower the larynx, and neutralize and release that forward pressure upon the throat in singing the lower notes that users of 'chest voice' are obliged to apply." Mr Bates, however, warns that this second method, should "at first be practiced only with a teacher." His book deserves very careful study, as it is evidently the result of long and successful experience in dealing with children's voices.

Mr. Gib, in his book already mentioned, says: "Of course this so-called 'register' (the 'chest' register) should not be forced too high, no more than the so-called 'head voice' should be taken too low so that the tone becomes almost inaudible."

To Secure Power of Tone

ANOTHER English authority, a professional tenor singer, and an experienced trainer of children's voices, Mr. T. Maskell Hardy, in his book, "How to Train Children's voices," refers to the danger of "forcing" the "thick" (chest) register upward beyond its ordinary boundary. As to the important question of how to secure power in the voices of children and youth, Mr. Hardy observes: "So develop the 'thin' (medium) register that the tones produced in it will gradually gain a sonority and volume equal to that of the upper tones of the 'thick' (chest) register." Again Mr. Hardy says: "The children singing in our best choirs invariably use but one register, the 'thin,' which is carried down as low as D or C (middle C), the tones between F (first space) and C (middle C), being so strengthened by constant practice as to become quite as powerful as when produced in the 'thick' register." This plan, he says, has the merit of being perfectly safe.

Mr. Hardy remarks that the use of the vowel O (as in "Go") will cause a broader tone. Here it is a question, as in the use of OO (as in "Food") as to the condition of the back of the tongue, whether or not it is absolutely free from rigidity. Most English and American singers draw back the tongue and press it down into the throat, on both OO and O. The O should not have the "vanish" used by English speaking peoples, that is, the sound of the OO in "Hood" or the OO in "Food," if it is to show a truly broad tone. As we think, mistakenly, Hardy uses the consonant K preceding the vowel ("Koo" and "Koh"), in first study for the "attack." Now K is an "explosive" consonant It has no vocality It cannot be sung; and there is in its use a danger of stiffening the tongue and throat, as Hardy later admits.

An American Method

IN HIS BOOK, "The Training of Boys' Voices," Claude E. Johnson, an American authority on the training of children's voices, advocates soft singing in the early stages of study, and places great importance upon the study of sustained tones as part of every lesson. He remarks that "a full rich tone will come in due time—a tone in proportion to the physical development and strength of the child that sings it."

Dr. Frank R. Rix, while Director of Music in the public schools of New York City, published a work entitled "Voice Training for School Children," in which he follows closely, in many respects, the presentation of the subject as given by Mr. T. Maskell Hardy in the book already cited. As to securing more power of tone, the already familiar statement is made that "More power will come gradually, and with practice." And again he says, "When the voice has been 'placed,' we should try, with care, to secure more power, but not at the expense of pure quality." Continuing, he says that for children "the head register is safe The thick, hard, forced, noisy 'chest' tone of boys and girls does not blend well in harmony . . . . It is fatiguing, and eventually ruins the voice."

The Youth

SPEAKING GENERALLY, the procedure followed in the training of the voices of children up to fourteen years of age is also to be followed in the instruction of the youth. Much has been written about "registers" and how to "blend them." Contradictory ideas are expressed and varying instructions given. The writer has satisfied himself, by study and long experience, that it is unnecessary, and often positively harmful, to speak to students, young or old, about "registers," "breaks" in the scale, or divisions of the voice into one or more sections. If the scale at present be uneven, the cure is to secure loose tongue and jaw, and to sing with a thoroughly controlled breath pressure, using only enough of such pressure as will bring the pitch and weight of tone natural to the voice and desirable for expressive purposes.

As a device to assist in securing and keeping the aforesaid conditions while singing, we suggest the procedure of concentrating upon willing a sensation, as of the location of tonal vibration at the upper teeth and bridge of the nose, and in the "head," according to the pitch and power of the tone, and of "drinking in" rather than of pushing or blowing out the tone Under such treatment there is no reason for the student to become "register" or "break" conscious; and the full compass can be eventually developed upon this same basis. Young children will show the broadest tone possible for them upon the middle and upper pitches as well as upon the lowest series they can sound The fact that, upon the OO (as in "food") and the O (as in "go") the larynx stands at a relatively low point in the neck, may be used to advantage in avoiding carrying the larynx too high upon the range of pitches known as the "head voice" territory. The OO, because of the mouth shape required for its radical formation, whereby the vibrations are concentrated in the front mouth, may be used to bring to the consciousness of the singer the sensation of tone as focused there, or, as it is often expressed, "placed forward."

High School Voices

UNDER THE FOREGOING plan of treatment, the voices of girls and boys in higher grades will respond naturally, showing more breadth because of mental and physical development. This is true of the voices of youth, when the "change of voice" is approaching, or has begun and is in process. The point is that the conditions of the vocal organ first mentioned, and the control of the breath as stated, furnish the basis of all vocal training. The principles of breath control, absence of rigidity in all parts of the vocal instrument, and the location of the sensation of tonal vibration according to the pitch and power of the tone desired, are of fundamental value for the successful development and training of every type of voice. It is for the skillful teacher to devise means, best adapted to the physical, mental, and emotional status of his pupils, whereby those principles may be most quickly and fully brought into play.

The Change of Voice

AS FOR the changing voice of the budding young man, the writer believes that the safest treatment is always the individual treatment. If class work is done, frequent individual recitation ought to be required, so that varied devices may be used to cover constantly changing conditions. The principles do not change, but the order and mode of their application does vary, according to circumstances.

A useful device is to take the lad who has command over the boy treble "head tones" and, with loose tongue and jaw, together with controlled breath pressure, to have him to work softly and slowly downward. Using oo and o, let him start with one of the "head tones" he has left, or can will to reproduce, and, while doing this, have him to concentrate upon keeping the fluty, velvety quality of that "head tone" and its feeling of "space" in the back of the mouth and lower throat, while he descends to as low a pitch as possible. The tone in the middle and low range of the changing voice will be at first weak, of course; but it will be of good quality, freely produced, and will day by day become a little broader without losing its "velvet" or the accompanying feeling of throat comfort. Persisted in for a considerable time, this procedure (without attempting at first any upward work, and never aggressively trying to make the tone stronger) will end in the young singer finding himself possessed of a voice which negotiates the upper pitches with the same ease as that which used to accompany his singing with his former "boy" voice. He has simply kept his old "free" method of tone production through the period during which his vocal "diapason" dropped more or less gradually downward. The writer has had practical experience with a case

of this kind, and believes that many a genuine tenor voice which would have been saved, had the plan suggested above been followed, has been lost by the ordinary treatment of the changing voice.

The Secret of Power

AS TO DEVELOPMENT of power in any and all voices, without the sacrifice of beauty of tone, there are two elements involved. First we have greater controlled pressure of breath. But it must be *controlled* pressure; and there never must be more force of voice than there is force of breath under control. As Lamperti and his disciple, William Shakespeare, put it, the voice must always be made to "speak to the breath," and not the breath pressure be under the domination of the tone. Under that condition, the amount of substance put into vibration in generating the tone will be always that which is normal to the particular voice, at whatever pitch it may be sounding. And thus, if we do talk in the "register" language, we can use the "chest register" freely and still be able to emit a tone of musical quality, up to the point where we are unable longer to control the necessary breath pressure, and consequently lose our freedom of tongue, jaw and throat. The great thing is always to stop increasing the breath pressure inside the point of safety as to its control. The singer always knows when he is "pushing" or "shoving" his breath and his tone. His bodily sensations, as well as his ears, will tell him that if he has been rightly instructed.

Resonance

THE SECOND element involved is resonance. Each vocal instrument has just so much possibility of reinforcement and no more. The point is so to manage as to permit the fullest possible use of its resonance resources.

Any manner of tone production which interferes with the free, natural generation of tone at the cords, and with the free propagation of tonal vibration through the resonance chambers, and its reflection from the teeth and hard palate, reduces by so much the force of the tone. The vowel AH, rightly done, gives the largest, broadest tone of which the voice is capable. That many find it difficult to sing such an AH does not alter the fact. When the breath is controlled, the tongue, jaw and throat loose, AH in its full glory can be willed to issue. Willing a sensation, as of "drinking in" the tone, is a helpful device to assist in coming to know what it feels like to produce a tone on a right basis, one which will have a good "fundamental" and find reinforcement above the cords. If at the same time the upper lip be raised, in consequence of a smile having been brought into the eyes, if a feeling be willed, as of the location of tonal vibration on the vowel against the upper front teeth, and if there is a light remainder of the "feeling" at the bridge of the nose and cheekbones as of a hummed M, then we shall be using to the best advantage on the long middle range the resonance resources of our instrument.

Beautiful Tone Quality

By ALEXANDER HENNEMAN

PATTI sang at a charity concert in London where a society woman also took part on the program. Patti stood in the drafty wings, covered snugly with a heavy robe, listening intently to the wretched performance of this amateur singer. When asked why she listened to such singing she answered, "I am learning what not to do so that I may sing better." A fine lesson for the vocal student who should study the quality of every voice, good or bad, in great and in simple songs. That a song is short and easy does not mean it has no value to the student. The singer has an advantage over the pianist and the violinist in that he is able to present simple compositions to critical audiences and give satisfaction.

Folk songs, easy lyric songs, encore songs, may be small in range, simple in melody and elementary in harmony, and still give great delight. But who would want to hear a Paderewski or a Godowsky playing *Annie Laurie* or a Negro spiritual without elaborate embellishments and variations? The secret lies in the fact that in vocal music we have along with music a second art, the art of poetry. Furthermore, there is no denying the fact that the human ear more eagerly and with greater pleasure listens to the tone of the human voice than to any other instrument.

In singing simple songs, however, the requisite first to be sought after is good tonal quality. Without this all else is futile. It is not the object of this article to speak of freedom of action, placement, and so forth, but to limit the suggestions to quality. Its attainment demands ceaseless attention on the part of the singer to tone. Not only must he pay close attention to his tone, but he must likewise always hear a phonograph record, listen to a radio or attend a concert or opera with the idea of listening first and foremost to the tone quality of the singer. The most important question for him is, "Is the tone beautiful?" If it satisfies or displeases the student must ask himself, "Why do I or do I not like this tone?" and answer with definite reasons for his like or dislike. When attending a concert or an opera, if impressed by some particular singer, nothing is better than at the next practice to recall the quality of that voice and try to reproduce it.

The beginner pupil must be warned against attempting to reproduce sonorous and dramatic quality of the experienced opera singer, for in attempting this the pupil is likely to adopt a false tremolo and a blatant quality. For, though his wavering voice and noisy shout may seem to him to be a reproduction of the vibrato with the intensity of the tone of the expert it will always lack the fine quality attained through a vocal instrument matured in years and in experience.

The desire to acquire a lovely tone quality must be carried on so persistently as to become, so to say, an obsession. Nothing less than this will bring it about.

When, then, the student turns on the phonograph record or pushes the button on the radio, he should listen to quality of tone. At his next concert his first thought should be "Is the tone beautiful?" Be it exercise or sustained tone, lyric song or dramatic aria that he sings, back in his head there must ever be the mentor calling attention to quality. Let him not be deceived. He may "support the tone on the middle of the diaphragm," he may "impinge the tone on the frontal sinuses," he may "protrude the lips" and follow all other suggestions. When, however, all is said and done, this fundamental law holds: *Only what is in his mind is reproduced by the singing apparatus.* He should establish, therefore, a concept of a beautiful tone. This is the power that guides the muscles and adjusts them for tonal quality.

"One reason why such a small proportion of vocal students ever 'arrive' is because they spend what time they give to study entirely on singing, and none at all on the things that make singing interesting."—LOUIS GRAVEURE.

The ORGANIST'S ETUDE

Edited for October by

ROLLO MAITLAND

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT "AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

What is a Unit Organ?

Rollo Maitland was born near Williamsport, Pennsylvania. A Fellow of the American Guild of Organists, he is known as a concert organist not alone in this country but also in Canada, England and Switzerland.

Mr. Maitland's early studies of the organ, piano, harmony and composition were with the late David D. Wood, of Philadelphia. He also studied the violin under Henry and Frederick Hahn, and for a time did professional work in this field. For twenty-eight years he has been organist of leading Philadelphia churches, and he was for thirteen years a theater organist. He is a prominent exponent of the Schlieder Principles of Creative Pedagogy, which he has studied in both New York and Paris—EDITOR'S NOTE.

DURING the past fifteen or twenty years there has been much discussion among organists as to the relative merits of straight organs and unit organs. Organists who play in church and on the concert platform seem for the most part to prefer the straight organ, while those who play in theaters seem to favor the unit. At the same time there are many organists, especially of elementary and intermediate ability, who do not know just what it is that makes an organ a unit or exactly what the difference is between the unit organ and the straight organ. I have found many organists who, though playing on instruments of the unit type, have but a hazy idea of their construction.

In order to obtain a clear idea of what a unit organ is, it is essential that we have an understanding of what constitutes a straight organ. To begin with, the term "straight organ" has come into use only since the introduction and general adoption of the unit principle in organ building some twenty years ago. A real "straight organ" is one in which every stop has its own set of pipes. For instance, the stop marked "Open Diapason" controlled by the Great manual will consist of sixty-one pipes or a pipe for each key. A Flute stop will have its own sixty-one pipes, a Gamba its own set of sixty-one, the Octave, four foot, also its own set of sixty-one, and so with all the stops in that division. In other words, if there are eight stops on the Great, as we say, there will be eight times sixty-one sets of pipes or a total of 488 pipes in this division. (There is an exception to this rule in the case of Mixtures, but this does not concern us at this point.) If a Pedal division of a straight organ contained three stops and there were thirty pedal keys this division would contain ninety pipes.

The Straight Organ

VERY FEW organs of to-day are what might be called absolutely "straight," in the sense in which we are using the term. This point will be made clear later. However, we may use the "straight organ" as a point of departure.

To aid in understanding the matter it is well for us to have as clear an idea as possible of the four different qualities of tone, broadly speaking, which we find in an organ. The first one to be considered is the Diapason tone. This is the fundamental tone-quality of the organ, belongs exclusively to it, and is not imitative of any other instrument. There is at least one in each manual division of a straight organ, except the very smallest two manual instruments. There is always a Diapason on the Great manual, even in the smallest organs. The larger the organ the more Diapasons it should have. It is the "backbone" of the instrument.

The three other tone families are more or less imitative of orchestral instruments—at least we may say that most of them suggest some orchestral instrument. These are the Flutes, Strings and Reeds. We assume that our readers are familiar with the names and characteristics of most of the stops found in these tone families. It is also taken for granted that our readers understand thoroughly what is meant by eight foot, sixteen foot, four foot, as applied to the pitch of various stops.

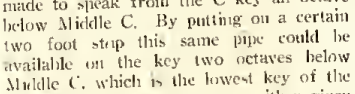
An Important Consideration

A VERY important factor in connection with our subject is that of the number of keys controlling the speech of a single pipe. In an ordinary straight organ one pipe can be controlled by only one key, unless couplers are used. For example, the Great Open Diapason pipe sounding Middle C can be made to speak only by depressing Middle C on the Great manual. In the same way the lowest G pipe of the Swell Oboe can be made to speak only by depressing the lowest G of the Swell manual. The system of couplers varies thus somewhat. By drawing or depressing the stop marked "Swell to Great" and depressing the Middle C of the Great manual we obtain speech from the Middle C pipe of any or all Swell stops which happen to be "on," as we say. Each manual may be coupled to the pedal clavier or keyboard in the same way. In the old organs the coupler pulled down the key which was attached to the one depressed. With the advent of the pneumatic action, and, later, the electric action, the work was done inside the key desk. The only means we had of knowing whether one manual was coupled to another was by seeing if the stop knob or key was in the right position, or by listening for the sound of the pipes of the second manual. This is still the case.

Borrowing

WITH THE electric action came also the system known as "borrowing." By this means one pipe can be made to speak from as many as fifteen different keys. Let us see how this works. Suppose we take Middle C on an eight foot Flute of the Great organ. In a unit organ, by drawing (or depressing, when the stops are controlled by keys or tongues) a certain four foot stop this pipe could be made to speak from the C key an octave below Middle C. By putting on a certain two foot stop this same pipe could be available on the key two octaves below Middle C, which is the lowest key of the manual. In the same manner with a given sixteen foot stop we get our old friend the Middle C pipe from the key an octave above Middle C. In other words the chord "A"

Ex. 1



can be played on a two foot stop like the chord at "B"; on a four foot stop like "C"; on an eight foot stop like "D"; on a sixteen foot stop like "E." In many organs it will be produced by playing these notes:

Ex. 2

on a Twelfth or Nasard. All these five positions refer to the same manual. This is accomplished by a system of electrical wiring. It is also possible to wire this same group of pipes to any other manual in as many different positions.

Thus it will be seen that in a straight organ of thirty manual stops we would have thirty different *sets* of pipes, whereas in a unit of thirty manual stops we might have only three actual sets of pipes. As will be seen later this plan is also carried out in the Pedal.

What is a *set* of pipes? On a straight organ a *set of pipes* and a *stop* mean the same thing—a collection of pipes of the same tone quality and intensity, ranging from a low to a high pitch. Thus the Great Open Diapason, mentioned above, is a set of 61 pipes, the Octave another set of 61 pipes, the Swell Oboe another set of 61, or perhaps 73 pipes. In the pedal the Open Diapason would be a set of 30 pipes, the Bourdon another set of 30, an eight foot Flute another set of 30. These are also called *registers*.

In referring to a unit organ the terms "set" and "stop" have not, until quite recently, at least, had the same meaning. A set is, again, a collection of pipes of the same tone quality and intensity, ranging from a low to a high pitch. But, as we have seen, it is usual to find a number of "stops" *borrowed* or *derived* from one set of pipes. Sometimes a set is also called a "rank of pipes" or a "voice." The writer has known of as many as fifteen stops being derived from one rank of pipes.

Two Applications of the Term "Unit"

WHEN SEVERAL stops are derived from one rank of pipes, the rank is said to be unified. Sometimes it is called a unit, thus giving rise to one application of the term. It has also another meaning. The unit principle has been adopted in this country largely by builders of organs for theaters. One reason for this is because of its novelty, an organ so constructed being very different from a church organ. There are those who maintain that a unit organ offers a greater opportunity for variety and flexibility of expression. This is a matter of opinion, however. The unit organ is constructed with the definite idea of imitating an orchestra. In fact, it was called a "unit orchestra" by some builders, to convey the idea of a whole orchestra being played by one person. Thus we have two applications of the term—two reasons why the instrument in question is called a unit.

Orchestral Tone Predominates

BECAUSE OF the fact that a unit was designed to take the place of an orchestra in theaters, it is made up largely of orchestral stops. Indeed most units of three, four and even five sets of pipes will have no Diapasons. In a unit of three sets of pipes, which is about the smallest in size, there will be one set of flute pipes, one set of string pipes and a Vox Humana. Why the Vox Humana? Because in the early days of theater organs this stop was regarded as a special asset. We all remember the big signs, "Hear the Organ with the Human Voice!" While the human voice is not flared forth any longer in glittering letters, it still continues to be much thought of by theater managers, their public and many of their organists. It is a very useful stop, giving warmth and color to many combinations.

The manuals of a unit are usually given different names from those of a straight organ. In a two manual instrument, instead of "Swell" and "Great," the upper manual is called "Solo," and the lower, the "Accompaniment." In three manual instruments they are named in different ways; for instance, reckoning from the bottom up, we may have Accompaniment, Orchestral and Solo, or Accompaniment, Great and Solo, or Accompaniment, Solo and Percussion. The Percussion includes Harp, Marimba, Xylophone, Chimes, Bells, and so forth. As is the case with pipes, some of these stops appear on all manuals, but where there is a Percussion manual they will all be playable from this manual in addition, and only a few sets of pipes will be playable from this manual.

On four manual instruments we find the same variation in terminology. We may have Accompaniment, Orchestral, Solo and Percussion, or Accompaniment, Great, Orchestral and Solo. The terms "Swell" and "Choir" are not usually found in unit organs.

Building Up a Unit

AS WAS stated already, the smallest unit will consist of three sets of pipes, Flute, String and Vox Humana. In a unit of four sets we will find the same three with either a Tibia or a Trumpet added. A unit of five sets will contain Flute, String, Vox Humana, Tibia and Trumpet. In a six-set instrument we have these five with a Diapason added. A seventh set might be another string; an eighth, a Clarinet; a ninth, a Kinura; a tenth, an Orchestral Oboe. Different builders use different methods of building up. The number and pitch of the stops derived from these sets vary with different builders.

Instruments of three, four, five, six and seven sets almost invariably contain but two manuals. Instruments of eight, nine and ten sets may have either two or three manuals. Instruments larger than ten sets usually have three manuals.

For an organist playing a unit for the first time, the simplest method of determining the number and character of sets or ranks in the instrument is to count and try all the eight foot stops in the Solo, if the instruments has two manuals, or the Great, if it is a three manual instrument

Very infrequently, in larger organs, do we find an eight foot stop in the Accompaniment or Solo, which will not be in the Great especially if the organ is a real unit.

The unit principle, however, has been used quite extensively in organs which are called straight. In many such instruments there is a Gedeckt unit in the Swell, operating as a Bourbon, 16 ft.: Gedeckt, 8 ft., Flute d'Amour, 4 ft., Twelfth, 2 2/3 ft., Flageolet, 2 ft., and Tierce, 1 3/5 ft. The Contra Fagotto, Oboe and Oboe Clarion on the Swell are also frequently made up of one set of pipes.

Sometimes in a Unit we notice what are called synthetic stops. These are stops made to imitate certain instruments by combining various pipes, wiring them together to operate from one stop key. Occasionally an Orchestral Oboe is made up in this way from an eight foot string and a Twelfth. By trying out various stops one can usually find those which are synthetic.

Couplers are not usually found in unit organs, except in quite large instruments. One must not confuse the effect of the coupler in a straight organ with the unit principle. For instance, if the Swell to Great is drawn any or all stops on the Swell are available on the Great. In the Unit only the pipes wired to the stop drawn will be available.

"Stop" in a New Sense

RECENTLY the term "stop" has been used to denote a set of pipes, and what we have called a stop in this article is termed a "stop tablet" or "stop key." If the reader will remember the definition in this article of a set of pipes, there should be no confusion of terms.

Much more could be written on this subject but space will not permit. A word regarding swell boxes should, however, be in order—also a word regarding second touch. In a unit the swell boxes are arranged quite differently from those in a straight organ, and we find pipes in more than one swell box playable from almost any manual of a unit.

The second touch, or "double touch," as it is sometimes called, is a device whereby an additional pressure of the key brings on a pipe or pipes, of another character, or perhaps a percussion tone, or even an effect such as a Chinese block or *tom tom*, in addition to pipes already sounding on first touch.

Through the courtesy of the Rudolph Wurlitzer Company we are able to present the following table arranged from the specifications of one of their two manual instruments. On the left are the names of the sets of pipes; to the right are the stops which are derived from them in the pedal division and the two manuals. Only stops controlling pipes are mentioned, the percussion and the various effects being omitted. The stops marked with an asterisk do not speak in the lowest octave of the manual. Those marked (2) are playable by the second touch. The Unit Organ is in no sense a proprietary instrument but is made by several manufacturers.

ANALYSIS OF A TWO MANUAL UNIT ORGAN

Set or Rank	*Pedal*	*Accompaniment*	*Solo*
Flute	Bourdon 16' Flute 8'	Bourdon 16' Concert Flute 8' Flute 4'	Bourdon 16' Concert Flute 8' Flute 4' Twelfth 2 2/3' Piccolo 2'
Salicional	'Cello 8'	Contra Viole 16'* Salicional 8' Salicet 4'	Contra Viole 16'* Salicional 8' Salicet 4'
Vox Humana		Vox Humana 16'* Vox Humana 8' Vox Humana 4'	Vox Humana 8'
Tibia Clausa	Tibia Clausa 8'	Tibia Clausa 8' Piccolo 4'	Tibia Clausa 16'* Tibia Clausa 8' Piccolo 4' Twelfth 2 2/3' Piccolo 2' Tibia Clausa 8' (2)
Trumpet	Trumpet 8'	Trumpet 8' Trumpet 8' (2)	Trumpet 8' Trumpet 16' (2)*

How to Become Familiar With a Strange Console

WE ALL know that panicky, helpless feeling which comes to most of us when called on at short notice to play a strange organ. The console seems to us a Chinese puzzle that takes whatever poise we have right out of the reckoning. However, there is a way for us to learn a strange console, which will do much to give us the assurance we need. The writer was once called on to play a three manual Unit organ in a theater at a concert given by organists. He had had no time whatever to look at the console before the concert. During the number preceding, a vocal selection with piano accompaniment, the writer entered the pit and took a peep at the console which fortunately was arranged in a manner similar to most instruments of this particular builder. The writer then played the *Overture* to "William Tell."

First of all our advice is, "Be thoroughly familiar with the registration of the number you wish to play as you would play it on the instrument on which you practice. This is a very important item. You will have to make several substitutions of stops on another instrument, but this will be less difficult if you know what you want.

Our method of studying a strange instrument is based on the idea of proceeding from the group to the individual. To illustrate, let us take the Great Organ. Suppose it has ten stops. First let us ascertain how many flue stops there are and how many reeds. In a ten stop Great there will usually be but one reed, a Trumpet of 8 ft. Then consider the nine remaining flue stops as regards pitch. We shall assume there are one 16 ft. stop, four 8 ft stops, two 4 ft. stops and two mutation, a Twelfth and a Fifteenth. We get these

(Continued on page 773)

ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS,
DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. I am seventeen years of age, and my ambition is to be a good organist some day. I play the piano fairly well now. Lately I was asked to assist our church organist, but I find, without the use of the pedals, the bass is very light. The instrument is a small pipe organ with one keyboard and seven stops. Do you think with a little help as to the use of stops and pedals I could play it as needed for church services? If so, kindly advise what books I might use with pieces of each. There is no teacher within sixty miles, so, under the present circumstances, I should have to do my best without any instruction.— A Music Lover.

A. If the requirements for the church services are not too great, we see no reason why you should not be able to undertake the work. We suggest that you secure a copy of "The Organ," Stainer-Kraft (price $1.25) and practise the pedal exercises and the various exercises for hand and feet. You are placed at some disadvantage in having only one keyboard, and, in the trio exercises for two hands and feet, we suggest your playing the right hand part an octave higher than written, so that you may not have to omit this important feature of organ study because of the absence of the second manual. You might also secure a copy of "Studies in Pedal-Playing," Nilson (price $1.25). If the work we have suggested is correctly prepared it will be helpful when you are able to study the organ under a teacher.

Q. Enclosed are three different organ specifications for an instrument to be used in a church with a seating capacity of about six hundred. The writer is a member of a committee to determine the purchase of the best possible instrument, and the specifications are approximately for equally priced instruments. In order to settle any argument we may have, we thought it best to ask for your candid opinion as to which of the specifications is your estimation is the best.

A. Although specification number three is the most complete we cannot recommend the purchase of an instrument on judgment of specification only. We do not think that you can secure a first class instrument of this size for the amount mentioned without sacrifice of quality, which, of course, means that the instrument is not first class. We shall, however, make some comments on your specifications.

A real Clarinetta stop consists of open pipes and therefore cannot be derived from a Bourdon which is composed of stopped pipes. We would suggest the addition of the 2-2/3' rank in the Swell of specification number three. We suggest a 25 note chime instead of twenty notes, and we would not consider a 37 note harp as suggested in number two. It is not necessary in an instrument of this size to have both Trumpet and Tuba, and we suggest the placing of a Tuba on the Great organ and duplexing to Choir, eliminating the Trumpet from the Great and using the saving financially in some other addition to the instrument, for instance, a Swell Cornopean, for which you might have to pay a small additional amount. While we make these suggestions, as we have already said, we cannot recommend the purchase on this basis.

*Q. Will you please give me the addresses of some of the outstanding organ teachers of England, London especially?—*K. B. M.

A. Would suggest that you get in touch with the following: Royal Academy of Music, York Gate, Marylebone Road, N. W. London; Dr. Richard Terry, Westminster Cathedral, London; Dr. Charles MacPherson, St. Paul's Cathedral, London; Mr G. D. Cunningham, Birmingham, England. You might secure some suggestions by communicating with Mr. H. A. Harding, Secretary, Royal College of Organists, Kensington Gore, S. W. London.

Q. Our church organ, which we propose having electrified, is of the tubular pneumatic type. The firm that installed the organ claims that it will be satisfactory to electrify it, using the present console, while three other firms who are bidding on the work argue that a new console must be installed to secure satisfactory results. Do you know if authority we are to retain the present console?— C. L.

A. We are advised by a practical organ man that if the electrifying is done by the original builder and the present console is satisfactory it may be retained, but that a new console should be furnished if the work is done by any other than the original builder. The reason given is that the original builder would have such parts as are necessary for the work on his console. This position possibly explains the difference of opinion between your bidders, the original builder being satisfied to retain his console and the competitive builders preferring to install a new one.

*Q. The three manual Skinner organ which I play has two little buttons at the right of the Great manual called "dampers." One is marked "on" the other "off." I have been instructed to put the dampers on when playing, but no one can give me the reason. Will you kindly explain what they are for and tell me whether or not it is necessary to use them when playing? Kindly give me the names of some good organ numbers for an organ student who has been working on the instrument about six months.—*J. G. C.

A. The buttons you mention are probably dampers for the harp or chimes, acting similarly to the soft damper pedal of the piano. If you will advise us just which Skinner organ you play we may be able to secure more definite information for you.

You might find the following numbers useful for your requirements: *Pastoral*, Matthews; *Melodia*, Matthews; *Caprice*, Matthews; *Five Pieces for Organ*, Faulkes; *Resurrection*, Hogan; *Eight Little Preludes and Fugues for Organ*, Bach; *A Song in the Night*, Sheppard; *Wedding Chimes*, Faulkes; *Serenity*, Wenner; *The French Clock*, Borowski (organ arrangement); *In Moonlight*, Kinder; *In Summer*, Stebbins; *Intermezzo* (from Suite), Rogers; *Scherzoso*, Rogers; *Lullaby*, Martindale; *The Walk to Jerusalem* Bach-Grunwald.

*Q. Will you please inform me who built the organ in the Salisbury Cathedral, the Westminster Abbey organ and the Notre Dame Cathedral organ?—*J. A. P.

A. In the year 1710 Renatus Harris erected an organ in Salisbury Cathedral. Reference may be found in "The Art of Organ-building," by Audsley. This organ has evidently been replaced, as in "The Complete Organ Recitalist," by Westerby, we find Salisbury Cathedral listed as follows: Willis, 1900, 4 manual, 55 stops, 10 couplers. The Westminster Abbey organ was built by W. Hill and Son. The specification may be found in "Organ-playing, Its Technique and Expression," by Hull.

In referring to Notre Dame Cathedral, you refer, we take it, to the Cathedral in Paris. The organ was built by Cavaillé-Coll in 1868 and restored in 1904. The Recit. (Swell) was altered in 1899. Specification may be found in "The Organ in France," by Goodrich.

*Q. Can you give me any information concerning the time of instantiation, the compass and the size of the pedals on the organs at the Church of St. Mark, Venice, and the Court and Church organs at Weimar used by J. S. Bach?—*B. L.

A. We have not been successful in securing definite information about an organ in St. Mark's, Venice. We communicated with our friend and "organ fan," Senator Richards of Atlantic City, and he replies, "There is no record of an organ in St. Mark's, and, while I have been in there at least a dozen times on various trips, I personally never remember having seen one. I did check up last night on a detailed description of the Cathedral and find no mention of an organ. Therefore if there is one there now it is quite a modern instrument."

The specifications of Bach's organs will be found in *Appendix H* of "Organ-playing, Its Technique and Expression" by Hull. The specification of the Weimar organ is included, but the compass of the pedal board is not given. The specification also appears in *Appendix G* in "The Story of the Organ" by C. F. Abdy Williams.

*Q. I am director of a choir of thirty members, including soloists. We are contemplating giving Handel's "Messiah" with orchestral accompaniment. There are not many good players in this community, except our high school orchestra which I shall try to secure. Kindly advise me as to how many and what instruments must be used to balance the choir.—*L. F. S.

A. For your purpose, with a small chorus, we would suggest the original orchestration: violins, violas, cellos, contrabass, fagotto, cembalo, 1st and 2nd trumpets, 1st and 2nd oboes, timpani and organ. Care must be taken that even this orchestration does not overpower your chorus. You might have six violins (there are parts for 1st, 2nd and 3rd violins in the "Pastoral Symphony") two violas, two cellos, and one each of the other instruments required. The cembalo part may be played on piano. The average high school orchestra is not likely to include in its membership all of these instruments, and you may find it necessary to procure them elsewhere. "Petti bass" includes cello, contrabass and fagotto.

Q. In our church we have a two-manual organ and have difficulty in keeping the Tremulant in tune. Can you suggest a remedy? Can you suggest any illustrated books on organ building and give prices? — K. K.

A. The Tremulant is not a tone-producing stop and therefore cannot get out of tune. It is a mechanical device which causes undulation in the tone of the stops which it affects. The trouble in your case may be that the tremulant is so placed or constructed that its use causes the stops affected by it to be out of tune. We would suggest your having advice from an organ expert as to a remedy of the trouble. You might secure a copy of "The Modern Organ" by Skinner, price $1.25.

Choirmaster's Guide

FOR THE MONTH OF DECEMBER, 1929

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
FIRST	PRELUDE Organ: Choeur Celeste.....Strang ANTHEMS (a) Who is This that Cometh...Hyatt (b) I Long to be With Jesus..Williams OFFERTORY His Arms Your Refuge Make..del.cone (S. solo) POSTLUDE Organ: Nuptial March.....Strang	PRELUDE Organ: Prelude in A Flat.....Stults ANTHEMS (a) A Hymn of Glory.....Hopkins (b) Lead Me, O Lord.Cuthbert Harris OFFERTORY There is No Unbelief.....Wooler (T. Solo) POSTLUDE Organ: Processional March.....Stults
EIGHTH	PRELUDE Organ: Prelude Allegro.....Schuler ANTHEMS (a) When, His Salvation Bringing.Erb (b) Heaven is Our Home....Campbell OFFERTORY I Shall be Satisfied.....Hyatt (B. solo) POSTLUDE Organ: Postlude Pomposo.....Schuler	PRELUDE Organ: Prelude in C.....Rockwell ANTHEMS (a) Great Jehovah, King of Glory Marion A. Lee (b) Saviour, Again to Thy Dear Name R. W. Martin OFFERTORY I Would Love Thee.....E. F. Marks (Duet) POSTLUDE Organ: Festival Postlude in C.Rockwell
FIFTEENTH	PRELUDE Organ: Day Dreams.....Lacey ANTHEMS (a) Praise the Lord, O My Soul Scarmolin (b) The Lord is My Shepherd..Heppe OFFERTORY Jesus, Lover of My Soul...Rockwell (Duet) POSTLUDE Organ: Military March No. 1 in G. Lacey	PRELUDE Organ: Sonatina.....J. H. Rogers ANTHEMS (a) Thy Will be Done.....Ruchush (b) Holiest, Breathe an Evening Blessing.....Burrell OFFERTORY God's Love.....Jarkson (A. solo) POSTLUDE Organ: Serenade Badine .Gabriel Marie
TWENTY-SECOND	PRELUDE Organ: {March Processional.....Lond {Air for the G String.....Bach Organ (or Piano) and Violin: Agnus Dei.....Tolhurst ANTHEMS (a) The Angels' Christmas Message Greely (b) Wake and Sing.....Dale OFFERTORY And the Angel Said.....Grant (S. solo) POSTLUDE Organ: Allegretto Scherzando.....Erb	PRELUDE Organ: Triumphal March...C. C. White ANTHEMS (a) Make Room for Him.....Barnes (b) The Virgin by the Manger Franck-Felton OFFERTORY Remembrances.....Saar (Violin) POSTLUDE Organ: Moonlight.....Frysinger
TWENTY-NINTH	PRELUDE Organ: Menuetto from Septet Beethoven-Nevin ANTHEMS (a) Psalm 150.....Franck (b) Spirit Divine, Attend Our Prayers Stults OFFERTORY If with All Your Hearts.....Roberts (T. solo) POSTLUDE Organ: March in G.....R. L. Becker	PRELUDE Organ: In Remembrance.....von Blon ANTHEMS (a) Saviour, Again to Thy Dear Name Ambrose (b) The Shadows of the Evening Hour Lansing OFFERTORY Evening Devotion.....Williams (Organ solo) POSTLUDE Organ: Marche Nuptiale.....Faulkes

Anyone interested in any of these works may secure them for examination upon request.

*Q. Will you suggest some pieces as Preludes of a festival style that can be used without requiring too much preparation? I play Guilmant's "Second Sonata," Mendelssohn's "Grand Sonata," Faulkes' "Concert Overture" and Boellmann's "Gothic Suite," and am looking for similar numbers to work on.—*D. E. A.

A. You might find the following useful for your purpose:

Allerlei, by Dubois; *Andante Sostenuto*, by Dickinson; *First Sonata*, by Borowski; *Concert Overture*, by Maitland; *Grand Prelude on "Undernach"* by Wilkin; *Toccata*, by Jenkins; *Resurrexit*, by Kinder; *Exultation*, by Warner; *Festival Prelude on "Ein' Feste Burg,"* by Faulkes; *Festival Toccata*, by Fletcher; *Toccata*, by Nevin; *Festivity*, by Jenkins; *Hosannah*, by Dubois; *Prelude Heroic*, by Faulkes; *Suite*, by Tremblay; *Scherzando*, by Rogers; *Scherzoso*, by Wachtmann; and movements from sonatas and suites by Rogers, Yon, Mendelssohn and Guilmant.

Q. I have heard the tremulant used in the accompaniment for the singing of songs and hymns. Is this proper?

*I have been asked to play the organ for boys and girls from ten to fifteen. Will you please tell me what stops to use? I do not have the list of stops but in spite of this want some idea of what to use.—*L. R.

A. There is no objection to the use of the tremulant occasionally in the accompaniment to songs, if the quality in the accompaniment is such as to harmonize with the tremulant. You do not state the number of boys and girls you are to accompany, nor do you give any hint of the size of the organ at your disposal, all of which makes it difficult to advise you as to stops to use. As general advice we suggest the Great organ Octave 4, and one or two 8' reed stops if required. In the Pedal organ use Bourdon 16', and Open Diapason 16', with the manuals coupled to pedal.

*Q. I am director of a choir and would like to know if "Ring Wide the Gates" from "The Crucifixion," by Stainer, is suitable for general use.—*M. T.

A. While from the standpoint of the Church year *Ring Wide the Gates* is more appropriate for Passiontide than for general use, its message might be construed as suitable for use at other times, especially if the theme of the service is along the thought suggested by the words.

MASTER DISCS

(*Continued from page 730*)

Fugue in C Minor, arranged by Elgar. H. M. V. No. D 1560. This last calls forth our unreserved praise. It is to be compared to a rare book and is one of Coates' finest recordings.

Grainger has played another of Chopin's Sonatas for Columbia. This time it is the B Flat minor one, Opus 35, familiarly called the *Funeral March* Sonata because of its third movement. Here is a work of passionate vitality and alien relations. Strange to say, the first two movements do not mate with the last two. It was in this sonata that Schumann found Chopin had "bound together four of his maddest children." The observation is true, and yet all four parts have their individual type of beauty. Divided the work holds interest better; for that reason one might better play either the first two movements or the last two as individual compositions, and then the nobility and poetry of the first and third movements will reveal themselves in a better relation to that which follows. This, of course, is an optional procedure or a matter for personal taste. Grainger's performance of this work is admirable but not ideal. The recording is realistic. Set No. 116.

Another piano recording which has favorably engaged our attention is Beethoven's *Sonata in A flat*, Opus 110, played by Frederick Lamond who has been called "one of the world's deepest readers of Beethoven." This sonata, a veritable poetic drama, may not reveal its intentions at first hearing, yet with patient effort it becomes an unerasable memory. It will be found on H. M. V. discs, Nos. D1565 and 66.

Bach—Sonata in E

LOVERS of Bach's music should welcome a recording of his *Sonata in E* for violin and piano as played by Isolde Menges and Harold Samuel. Their playing is projected in a faithful and unselfish reading of a rarely beautiful work. One remembers the old expression, "music for music's sake," when listening to these discs, and is deeply grateful that these two splendid artists have likewise done so. The work is complete on H. M. V. discs Nos. C1632 and 33.

Among the new vocal records which have engaged our attention are two by the lovely contralto, Sigrid Onegin. With great beauty of tone, she sings Schubert's *Du bist die Ruh* and Liszt's *Lorelei* on Victor disc, No. 7075; yet neither song is admirably interpreted. In the former Mme. Onegin lacks that which the text demands, *innigkeit*, whilst in the latter her climax is unimpressive. On Brunswick disc, No. 15137, she is heard to advantage in two Swedish songs.

Elisabeth Schumann, one of the loveliest lyric sopranos in present-day Germany, comes to us on Victor disc No. 7076, in fine performances of two Mozartean arias *Batti, batti* from "Don Giovanni" and *Voi che sapete* from "Nozze di Figaro;" and Florence Austral sings, *Ye that Now Are Sorrowful* from Brahms' "German Requiem" aided by chorus from Victor disc, No. 9395. Here is a vocal selection of poet'c depths not unlike a slow movement from one of the symphonics.

THE HOME ORCHESTRA

(*Continued from page 737*)

to hear our genial friend, H. Benne Henton, a real artist. Unfortunately, as already intimated, the saxophone has been much abused. The alternate moans, wails, cluckings and other weird sounds demanded of it in "jazz playing" are entirely foreign to the real character of the instrument. An instrument deemed of sufficient beauty of tone to have assigned to it the lovely melody of the *Agnus Dei* in Bizet's "Arlesienne Suites" must be well worth study.

The saxophone is a transposing instrument. There are a whole family of them, but the alto saxophone in E flat is the best of the lot by far. Bear in mind, *saxophone in E flat*. This means that when you play C on the saxophone it sounds E flat *a Maior Sixth below*. One who deals much in orchestrations must know his *intervals* well. The saxophone may be added to any of the combinations cited above—and to good advantage.

More Stringed Instruments

AS WE go on adding wind instruments to our combinations, it may be advisable to augment our "strings." We can always use another first violin or two, and there is always a good second violin part in all worthwhile orchestrations. This helps to fill out the accompaniments. This part is usually easier to play.

If some ambitious player will take up the viola (not difficult to master in the earlier stages), our string combination will prove still richer.

We have already referred to the 'cello (full name *violoncello*). This noble instrument, in many cases, sustains the humble duty of helping out in the bass parts of the accompaniments; but it may from time to time rise to fine heights in taking a counter-melody or in augmenting a principal theme. A double bass is not so necessary in a home orchestra, although, if obtainable, it will help out in larger combinations.

There are many fine 'cellists in the present day from whom to seek inspiration. The names of Casals, Kindler and Sandby stand out prominently. Among the double basses we find Messrs. Sevitzky and Torello, of the Philadelphia Orchestra, to be outstanding *virtuosi*, not to mention many others.

(Part II of this Article will appear in the November "Etude").

EDUCATIONAL STUDY NOTES

(*Continued from page 757*)

Piano nor Mr. Secondo will grow grey over the difficulties contained herein—but let them take care ever to synchronize, that the effect may be that of one player and not of two.

Valse Semplice, by Franz Drdla.

In spite of the simple lines of this lovely violin valse by a famous composer, notice the complexity of keys and modulations in the middle section.

The rhythm of the motif is  and in studying the composition you will see how very consistently and cleverly Drdla has manipulated this.

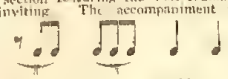
Incidentally, the correct pronunciation of the composer's name is *Derd-lah*.

Play this piece unaffectedly and with smoothness.

Hymn of Triumph, by Cuthbert Harris.

The thirty-second notes in the first section must be made just that—eighths or sixteenths "won't do."

The section featuring the Vox Humana stop is most inviting. The accompaniment figure is



Play the arpeggios as smoothly as you possibly can.

If your Great organ contains a particularly good Clarabella or Doppel Flöte, you may play the accompaniment on the Great instead of on the Choir as Dr. Harris indicated.

The VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF"

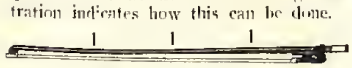
Bow Division

BY BOW division is meant the ability of the player to apply the correct length of bow to any note or slurred passage best suited to execute it musically and effectively. Some notes or slurred passages require whole bows, others half bows or less, while certain passages in rapid single notes may require half an inch or less of the bow.

It requires constant practice for the student to learn to apply the proper amount of bow to any given series of notes or slurred passages, but the ability to do this is worth all the labor put into it. Pupils are very careless in bow division. Ask a pupil to play a series of half or quarter notes with a whole bow. The chances are that he will begin by playing four or five notes, each with the whole bow, then gradually reduce the bow length to three quarters or half the bow, or even less. The tendency is to play with shorter bows than those required. But occasionally there will be found a violin pupil who will make the bows too long, that is, will use a whole bow, when a half bow would be more effective.

This subject of bow division is unfortunately very much neglected by teachers and pupils as it is of enormous importance that the proper length of bow should be given to each note or passage. An exercise in bow division should form part of the daily practice of every violin pupil. For this purpose one of the bowing exercises found in Wohlfahrt, Kayser, Kreutzer or other book of exercises can be used. Such an exercise should consist of notes of the same kind, such as all eighths or all sixteenths, like the first exercise in Kayser or the second exercise in Kreutzer. Many such exercises will occur to every teacher.

To help the pupil in using the proper bow length to each note either chalk marks may be made on the stick of the bow at regular intervals or else pieces of string may be tied around the stick at the required bow divisions. The following illustration indicates how this can be done.



The bow being divided with these chalk marks or strings into 2, 3, 4, 5, 6 or more portions, according to its length, the teacher assigns the amount to be used for each note.

The importance of using the right part of the bow and the proper length of the bow for any given passage is recognized by practically all the writers of violin schools and exercises, and almost all of them use some system of marking their exercises which enables the pupil to know just how to divide the bow. Hubert Ries in his violin school gives a diagram of a violin bow with numbers marked above it as follows:

Above each exercise in his school Ries marks figures corresponding to the figures above the bow, indicating what portion of the bow is to be used. Before the first exercise he marks "bowing, 1-5." By referring to the diagram it will be seen that this means whole bowing. Another exercise is marked "B, 3-5." This indicates that the upper half of the bow is to be used. Another is marked, "B, 4-5" indicating short bows at the point. This seems an excellent system, since it can be seen at a glance just how much of the bow is to be used, and what part. In exercises where this is not practical, he uses the letters G. B. (*ganzer bogen*), whole bow; M. B., *middle of the bow;* Fr., *at the frog;* Sp. (German, *spitze*) *at the point of the bow.*

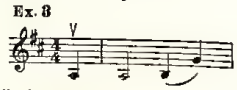
In his "Violin School," Hermann, the great German violin educator, indicates the part of the bow and length of the bow required. He uses the letters as given above, with the following additions: H. B., *half bow;* O. Bh, *upper half of the bow;* U. Bh, *lower half of the bow;* - - - -, *lying bow;* ' ' ' ', *short* (broadly detached strokes); . . ., *very short* (shortly detached strokes); T, *bow to be raised.*

Ottakar Ševčik, with that great thoroughness which has made him one of the greatest writers of violin exercises in the history of violin playing, has marked all his studies with the greatest care, so that the student shall be at no time in doubt how much of the bow to use, whether a given note should be up or down bow or what part of the bow should be used for any note or passage. Ševčik uses the lettering as given above for the Hermann school, with the following additions: —, broad (detached) staccato; ., hammered staccato (martellato); ▼, jerked (richochét) or hopping staccato;), raise the bow.

The pupil who practices bow division faithfully observes his up and down bows, and observes carefully the directions where special bowings like *spiccato, martelé, richochet* and firm staccato are to be used will lay a foundation which will result in such a mastery of the instrument that he will instinctively know how a passage should be executed although it is not marked.

Two mistakes in bowing are so constantly being made by pupils that I think it wise to correct them here. The first is in using too much bow, in a broken measure, on a note just before the first full measure following. Take the Raff *Cavatina,* for instance, which opens:

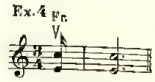
Ex. 3



Pupils invariably use a full bow or almost a full bow to this first note, giving it too much tone and too much importance, as it is on the unaccented beat of the measure. The lower half or third of the bow should be used. Thousands of similar instances could be cited. Sometimes the unaccented note is a sixteenth or thirty-second note, and would require a very small amount of bow, indeed, near the frog.

The second constantly-made mistake is in a passage like the following:

Ex. 4



Here the pupil should play the sixteenth note *at the frog* and with an up bow, so as to give a good strong down bow to the half note chord. This type of passage is met with thousands of times in music, and the pupil should try to remember the correct manner of execution. So many play the sixteenth note at the middle instead of the frog and so ruin the chord. They are also likely to play the passage down-up instead of up-down.

The Cellist's Repertoire

By ALFRED SPRISSLER

EMBARKING on his career, the cellist discovers an acute need of determining the nature of the repertoire to be acquired. It must be suitable for the general audience and elastic enough to admit of both church engagements and secular performances. It must be of such sort that it will bring return engagements.

He is hindered in his selection of the type of music by the mere vastness of cello literature, a catholicity which is due in measure to the fact that almost every violin selection that has scored a palpable "hit" with audiences has been translated, for better or for worse, for the cello. This narrows the field slightly, for to play things that people know too well is as bad as playing things they do not know at all and for which they must be educated. For this reason cello transcriptions of those "selections every violinist must know" must be ruled out.

This leaves the territory of true cello compositions, the enormously technical sonatas without number by Romberg, Beethoven, Mendelssohn, Hummel, Grieg, Chopin, and the works of Goltermann, Popper, Davidoff, Cossmann, Lee and others. Most of these compositions, although thoroughly *violoncellmassig,* are, with the inevitable few exceptions, inclined toward the florid, and are therefore unsuited to the general audience that wants an obvious melody played in a full, rich tone. Before an audience of dyed-in-the-wool music lovers such compositions are perfectly in order, but one must take notice of such sentiments as those given by a person who heard the Grieg *Sonata,* Opus 36, saying thereupon: "It was very nice, I suppose. But it was 'way over my head." From this it would seem that the best course to follow is one that avoids the danger of the listener floundering beyond his depths.

Arrangements

IN THE COMPOSITIONS of the old masters is to be found the solution to the problem. It is true that the majority of the selections are, perforce, arrangements. But they all have the obvious melody, a certain archaic charm that seemingly has never failed to please an audience, and that rare quality of being always fresh and new, no matter how many times they are played and re-played.

Moreover, these old master compositions have great expressional possibilities. As a rule they do not contain many notes; but the few they do have are tremendously effective. The player's task is therefore one of interpretation, not one of execution. The shades of meaning that different players can elicit from the simplest old dance forms are many. Some will play a *sarabande* like a flash of lightning. Others will play a *gigue* like a dirge. Yet, the lightning *sarabande* may sound very well and be so received, while the lugubrious *gigue* may be liked by the listeners. It all depends on the player.

If the cellist has a fine old instrument or a fine new one, for that matter, the "obsolete" old melodies seem to bring out all the tone the maker built into it. Every note is round and full and seems to fill every corner of the hall. It requires a large tone to do justice to this type of music, and the 'cellist who can produce true 'cello timber should hearken to these remarks, especially if he find difficulty with concertos and other technical compositions.

The Current of Melody

THE AVERAGE listener does not know much about the technical side of composition, and contrapuntal intricacies leave him cold and unresponsive. The soul that lies dormant through the filigree-work of a fugue wakens into life when it hears a sprightly menuett, especially if the tune of it can be held in the memory. Most of these old melodies can be so retained.

The player must consider their ease of playing and of memorization. They have usually no out-of-the-ordinary technical difficulties. The thumb positions are rarely used, and the enervating tricks most 'cello composers seemed to take fiendish delight in using are happily absent. The accompaniments are generally unpretentious and uninvolved, so that the soloist is never worried by the accompanist's troubles with the score. Even the volunteer accompanist who occasionally must be contended with cannot throw the soloist off his stride.

Two repertoires seem to cover every possible contingency. Their relative positions are only a matter of preference, for both have been proven successful with the majority of audiences.

The compositions in the first group are: J. S. Bach (1685-1750), *Gavotte in F;* J. S. Bach (1685-1750), *Gavotte in A;* C. Ph. E. Bach (1714-1788), *La Complaisante;* Karl Ditters von Dittersdorf (1739-1799), *Deutscher Tanz;* G. F. Handel (1685-1759), *Bourrée;* J. B. Lœillet (16??-1728), *Menuett;* J. B. Lully (1639-1687), *Gavotte;* G. B. Martini (1706-1784), *Gavotte (The Two Sheep);* W. A. Mozart (1756-1791), *Deutscher Tanz;* W. A. Mozart (1756-1791), *Ave Verum;* G. B. Pergolesi (1710-1736), *Nina (Tre Giorni);* J. Ph. Rameau (1683-1764), *Gavotte.*

These twelve selections may be supplemented by the following: J. S. Bach, *Siciliano;* Arcangelo Corelli (1653-1713), *Sarabandi;* G. F. Handel, *Lydian Bridal Song;* A. Lotti (1667-1740), *Air;* J. M. Leclair (1697-1764), *Sarabande;* J. M. Leclair (1697-1764), *Musette;* P. Locatelli (1693-1764), *Siciliano;* P. Locatelli (1693-

1764), *Cantabile*; J. Mattheson (1631-1764), *Menuett*.

In playing the above repertoire the success of each selection depends on the quality of tone with which it is played. Every note must count and must be clear and devoid of squeak or snarl. Every note should be played as if the player meant it, and his playing should not be hurried. No notes are to be glossed over or slighted. Correct intonation is, of course, necessary in any selection, but in these relatively simple compositions the slightest deviation from pitch is suicidal. Worst of all, the accompanist can rarely cover up the difficulty.

The compositions are to be played in strict time, whole notes being held their full length to permit the piano to give the accompanying figure. Otherwise the harmony will not sound out fully. Any excessive retardation or acceleration must be agreeable to the markings on the music, and any additional interpretative flourishes should be worked out beforehand by the soloist and the accompanist in such a way as to make both parts match.

The bow is to be kept moving. This is an elementary precept, but it is constantly violated by cellists who ought to know better. If the bow lags the resulting tone is apt to be sepulchral. This is bad. The player must put all the tone there is in the instrument. This can be done without playing loudly and scratchily. Excessive vibrato is to be avoided, and *glissando* is to be used only sparingly and never lingered over.

In practicing these selections they are to be played over again and again so that the cellist gets into their spirit and they become a part of him. Their ease of memorization is an aid in this. After a time they will almost "play themselves." Having noted all these points, the player will shortly find himself the possessor of a repertoire of selections suitable for almost any occasion and one that will invariably please the audience.

Antonio Stradivari

By Homer B. Turrell

The work of Antonio Stradivari, like that of most famous violin makers, is divided into periods. First, there is a period of immaturity, from the days of his apprenticeship to Nicolo Amati to the time when he had finished the long Strads. Then begins his golden period. Now his honors begin to shower down and Lady Luck is riding with him. It is notable to find that at this time, 1700, he had reached the age of fifty-six, an age at which few men would be likely to make an advance in their art. After his golden age we have that of his decline when, in 1737, at the age of ninety-three, he passes out of the picture.

From the great success attained by Stradivari in his chosen calling and from the lack of success achieved by most of his imitators, it is argued by many that he had some secret formula, either of construction or varnish, which enabled him to construct violins which excel all others, both ancient and modern. A legend has been built up about the loss of Cremona varnish which would be pathetic reading if one were able to believe it to be true. If Stradivari had had any such secrets, he would certainly have passed them on to his sons and Carlo Bergonzi who were in such intimate touch with his work. This he did not do.

By putting Stradivari's work itself in evidence, we find that he was continually changing his ideas of outline, arching and graduation, evidently learning that upon these depended the tone-color of his instruments. It is conceived therefore that he was learning by experience and observation and that these experiments led him to think that he could improve upon the tone of his master, however sweet that might be.

So we find him deviating more and more from the model of Nicolo Amati. In the judgment of posterity his ideal was most nearly reached in his golden period; but even at this time we do not find him confining his work to one model. This goes to prove that Stradivari himself believed that there was something beyond—that he had not reached the ultimate goal of violin making.

STRADIVARI IN HIS WORKSHOP

Since Stradivari did not experiment with his varnish, we may conclude that he was satisfied with it and did not attach any particular importance to it as a means to develop violin tone. Time has proved it to have been suitable for his purpose—he had no chance to verify this—but all the scribblers that have followed him have not been able to prove that the varnish was a secret preparation.

It is a mistake to regard Stradivari's success dependent upon secret formulae. One might as well try to imagine the secret formula for genius! Stradivari was an artist to his finger tips and doubtless would have been an equal success in any other line of art that would have held his interest.

His work was accomplished in an atmosphere that was congenial to it. The Renaissance in Italy had not yet spent its force. He enjoyed an adequate patronage and he strove among makers who were almost equal to him in ability. Thus we see that his work was the logical result of the time, the man and the place.

Crows in a Corn-field

By L. W. S.

In the orchestra if a violinist must mark time outside of his head, and there seems no help for it at times, let him at least do so *inside* his shoes. This process can be accomplished by wiggling the toe against the sole and the top leather without raising the foot from the floor. This is quite as effective, takes less strength and does away with that flip-flap of black shoes in the midst of wood and brass—for all the world like crows in a corn-field. Try it at the next rehearsal.

Violin Bows and Prices

By W. J. Baltzell

It happens in violin shops somewhat like this:

Customer: "You said $10.00 for the violin. Do you throw in a bow for that."

Dealer: "Why, yes, of course!"

The initiate asks himself what kind of a bow it is that is "thrown in" with the purchase of a violin for $10.00. The materials in a bow seem small to the eye. There is a long, thin stick of wood, horsehair, a wooden device to hold and tighten the hair, and that is all. That is what the uninstructed man says to himself when the question is the purchase of a bow. He would be amazed to learn that the average violinist pays from $15.00 to $50.00 for a bow.

Even serious students of violin playing know comparatively little about the bow and its history. The present shape is due to the Frenchman, François Tourte (1747-1835). His father and an older brother were bowmakers but François first learned the trade of watchmaking. The necessary attention to the smallest details and to accuracy may have contributed to bring out in him those characteristics which he later showed as a bowmaker. For a time the two brothers worked together and then separated, each continuing in the business.

The shape of the bow used by Corelli (1653-1713), called the "father of violin playing," was straight except at the upper end where it bent downward. It was short and thicker than the modern bow. Tartini (1692-1770) used a bow of similar shape but longer and thinner. It is not known whether Tourte conceived the idea of curving the stick downward—the reverse of older shapes—or whether some one of the violinists whom he knew may have suggested it. The celebrated violinist, Viotti, is said to have been one of the first to use the new shape. In addition to the downward bend it was longer and thinner than Tartini's bow. Undoubtedly the new bow had much to do with Viotti's great gain in command of bow technic.

Tourte devoted much time and thought to experiments with various kinds of wood in an endeavor to learn which was best adapted to his purpose. His judgment rested on what was known as Pernambuco wood, sometimes also called Brazilian lance-wood. For making into a violin bow it is necessary that the grain be straight and free from knots. Owing to the fact that billets of that sort were the exception rather than the rule a high price was asked for violin-bow wood. Having found a stick of the right grain and strength Tourte's next step was to bend the stick to the correct shape by means of heat. This is one of the finest and most important items in bowmaking. The bend must be permanent. Subjecting a bow to the most severe tests he discarded every one that failed to reach his standard.

His price for one of his bows was from twelve to fifteen *louis d'or*. He did not stamp his name on his bows although owners of his bows have added the name.

Tourte has been called the "Stradivarius of the bow." It is an evidence of the perfection of his material and his workmanship that today, more than a hundred years after a Tourte bow was made, violinists find it serviceable and dependable for the most exacting demands. As a result a high price is asked for one of his bows in good condition. A writer of about the year 1880 quotes a price of $150.00 for a good bow by Tourte. Today artists who have Tourte bows value them highly. In one instance a valuation of $1000 and in another, $1-200.00 have been fixed. Several years ago the collection of instruments and bows of a rich amateur was offered for private sale. A Tourte bow was appraised at $500.00.

French bowmakers have generally been considered the leaders in the art. For the benefit of readers who may chance to come across an old bow the names of French bowmakers of high standing are added here: Joseph Fonclauze, pupil of D. Peccate, Lupot, Tourte and Vuillaume; Jacques Lafleur, pupil of Tourte: Alfred Joseph Lamy, pupil of Voirin; Dominique Peccate, pupil of Vuillaume, considered by some to be second only to Tourte (Francois and Charles Peccatte are also highly esteemed); Eugene Sartory, pupil of Charles Peccatte and Lamy; Voirin, pupil of Vuillanme; an older brother, Joseph, was also a fine maker.

Among English bowmakers the most celebrated were John Dodd, whose bows are considered by some to be the equal of those of Tourte. He never accepted pupils and refused $5,000.00 for a copy of his pattern. There is also the Tubbs family of bowmakers, London. The present-day firm is James Tubbs and Son.

Some German makers stand high in the estimation of violinists. Following the German custom the trade was carried on by members of a family for several generations. Franz Albert Nürnberger was the son of a bowmaker trained in the Bausch factory. He founded a school for bowmakers at Markneukirchen. His son, also Franz Albert, was a pupil of his father and workman for Vuillaume, Tourte, Voirin and Tubbs. His bows are highly esteemed by violinists. They are stamped *Albert Nürnberger*. Two of his sons carry on the family tradition. Violinists rank with him H. R. Pfretzschner, a pupil of his father, Richard Pfretzschner, and a workman for Tourte, Voirin and Vuillaume. He worked out a special model which he named the "Wilhelmj." His bows are stamped *H. R. Pfretzschner*. His death some years ago has increased the price of his bows because the supply of new bows has been exhausted.

Formerly bows bearing the stamp of Bausch were in the market. These were the product of the Bausch factory in which clever workmen were employed. Some excellent bows may be found among violinists with this stamp. Occasionally one may come across a bow stamped Kittel, a maker who lived at St. Petersburg, called by his admirers, the "Russian Tourte." The present writer has it on the authority of a son of a famous German bowmaker that Kittel bought bows in Germany and stamped them with his name.

There are excellent bowmakers in the United States but the scope of this article applies mainly to makers who are not living

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"The effect of a mute or sordino on a violin string is to reduce the amplitude of the vibration of the string. The periodicity of the vibration being unchanged, the air vibrations causing the sound are at the same rate and the note is unchanged, but the reduced amplitude of the vibration decreases the volume of sound and produces the peculiar muffled tonal-color."—Otto J. Mueller.

Violin Questions Answered

By Robert Braine

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Obscure Maker.

R. W.—I do not know where you could get additional details concerning Leopold Schwarcher, the Austrian violin maker. Schwarcher, although he made some fair instruments, was not widely known. Obscure makers of his class are dismissed with a line or two, in works on the history of violin making. There may be documents of some kind published in Austria or Germany, giving extended details of his life, but I cannot refer you to any. Possibly Emil Herrmann, 161 W 57th Street, New York City, can give you some information.

The Shoe for the Foot.

M. W.—It takes all kinds of shoes to fit all kinds of feet. It is much the same in the case of chin rests. If everyone had the same size chest, neck, shoulders and collar bone only one size and style of chin rest would have to be manufactured. As it is, we find a great variety of chin rests and violin supports on the market, these being of various shapes and sizes and made of wood, vulcanized rubber, cork faced, soft rubber and other materials. If your chin rest is unsatisfactory, do as you would do if you needed a new pair of well-fitting shoes. Go to a music store where they have a large variety of chin rests and try the various kinds until you find one to suit. As you live near New York City, you have a good opportunity of trying out all the chin rests there are on the market. People who live in small towns can have a selection of chin rests sent on approval by a city music store. (2) Soft rubber chin rests prove satisfactory to many violinists, especially in cases where the chin rest chafes the skin of the neck and jaw.

Studies in First Position.

Z. M.—While it is impossible for me to decide definitely what studies would come next for your boy pupil, without hearing him play, I should think the "Easiest Elementary Studies for the Violin," Op. 38, by Wohlfahrt, the "Kayser Studies," Op. 20, Book 1, or Wohlfahrt, "Fifty Easy Studies," Op. 74, Book 1, would do. All of these lie in the first position, and are used by violin teachers the world over. The first named is especially useful, because it has second violin parts to all the studies for the teacher to play. Studies in duet form are very valuable in teaching pupils to play in time.

Musical Departments in Colleges

R. S.—Many colleges and normal schools have music departments which include courses especially adapted for fitting pupils to teach public school music after they have taken their degree. Almost all conservatories and colleges of music also have public school music courses. At the completion of the course the student is given a diploma or certificate stating that he is qualified to teach public school music. Your best course would be to write to a number of musical and literary institutions (which have music departments) asking them to send you catalogues or prospectuses setting forth the cost, scope and duration of their courses for teaching public school music. You can then choose the one which appeals to you as best for your individual needs. The six years you have spent in violin study will be a great advantage to you.

Women Double-Bass Players.

R. H.—The field for paying positions for women double-bass players is rather limited. New York, Chicago, Boston, Philadelphia and other large American cities have one or more orchestras composed exclusively of women. Some of these orchestras are composed of amateurs. Others are on a professional or semi-professional status, but very few of them have steady paying engagements. They of course employ women bass players. Occasionally one of these orchestras goes on tour. You would find the cello a much better instrument with which to make a good income, as there is a good demand for women cellists for trios consisting of violin, piano and cello. Trios of this nature get a great deal of work playing in hotels, restaurants, cafés, private entertainments, movie houses and over the radio. There is also a chance to get a certain amount of solo work for the cello in lyceum concert work.

Name Unknown.

L. C. H.—Sorry I cannot find the name of the maker of your violin in any of the lists of well-known German violin makers, in works on violin making. There are scattered all over the world and quite unknown to fame numbers of obscure violin makers. Write to several dealers in old violins who advertise in The Etude. It is possible that some of them might know something of the maker of your violin.

Widhalm Label.

J. E. S.—Leopold Widhalm, Nürnberg, was one of the best of the German makers. I could not tell the value of your violin without seeing it, as specimens of the same maker differ in price according to quality, preservation and beauty of tone. I find violins of this maker offered in various catalogues of American dealers (retail prices) as follows: One made in the year 1768, $375; one of the year 1774, $350; one of the year 1805, $650. This gives an idea of the range in price. Some of the violins bearing the Widhalm label are not genuine but only imitations.

Holding the Bow.

D. G.—It is impossible for me to tell, from your brief description, what method of violin playing you are using and whether you are holding the bow exactly right. From what you say, I should think the method of holding the bow taught by your first teacher was entirely wrong. The method of your second teacher seems better, but whether it is entirely correct I cannot say without watching you bow. I would advise you to get the book, "How to Master the Violin," by Frederick E. Hahn, published by the Theodore Presser Company, Philadelphia. This book gives a vast amount of information about these matters.

Playing Second Fiddle.

R. T. K.—To learn to play in time you could not do better than do a great deal of violin duet playing, if you can find some friend or fellow pupil to play duets with you. After you have learned to play one part, trade parts with your companion and play the other. It would also be a piece of luck if you should have an opportunity of joining a string quartet. Do not try to avoid playing the second violin part, as so many do. Playing second violin parts as so many do, sense of harmony and help your time.

Rosin Frequently.

H. G.—Probably your trouble comes from your bow not being sufficiently rosined. Some violin students rosin their bows only once a week or even less often and then wonder why the hair of the bow does not grip the strings enough to make a full, solid tone. If you practice an hour or two a day, your bow will need to be rosined every day. Just how much it should be rosined you will have to learn by experience.

Guarnerius Label.

T. A. A.—The correct label for the violin you describe would be as follows:

Andreas Guarnerius fecit Cremonae sub titulo Sanctae Teresiae 16—

I have no doubt that the expert to whom you showed the violin, in giving his opinion that it is only an imitation, is correct. It would be all but a miracle if it should prove genuine.

2. There no doubt have been violin makers named Johann Glass, but this name is used mostly by way of a trade mark, by German makers of factory fiddles of not much value. These Glass violins are mostly of a cheap or medium grade, and are made by different makers.

From Fourth to Fifth Grade.

W. K.—I cannot judge whether or not you have made proper progress in your lives years of study because you do not state in your letter how many hours a day you have practiced and because I have not heard you play. If you play the compositions you name really well, I should say, at a guess, that you have done good work. 2—As you state that you have an excellent teacher he would be the one to answer the remaining questions in your letter. He could also advise you as to whether or not you have the requisite talent for the profession. 3—There are several teachers in New York with the same name as the one about which you inquire; so, since you give no other particulars, I do not know which one you mean. 4—The compositions you name range from fourth to fifth grade.

Vienna Violin.

M. D.—You have made excellent progress for the time you have been studying. If you play the compositions you name really well, it all depends on how you play them and of this I cannot judge without hearing you. 2—I cannot give you any information concerning your violin. It seems to have been made in Vienna, Austria, by means of patented processes (according to the label), and is of only local reputation. It may be a very good violin.

Cello Self-help.

E. M. R.—I appreciate your difficulty in trying to learn the cello without a teacher through such a source as printed explanations in instruction books. A few lessons on the cello would be of very great service. If there is no teacher where you live or in a neighboring town, watch for a chance to take a lesson or two from a traveling cellist of a concert or theatrical company. Even an hour or two of practical demonstration would be worth many hours of reading.

Crooked Bows

Sr. J. A.—Violin bows often become crooked. This usually happens because the wood from which the stick of the bow is made has not been seasoned sufficiently or because the grain of the wood is crooked and knotty. Bows are usually made of Pernambuco wood which is rarely straight grained. A good repairer can sometimes straighten the bow by the application of heat. The stick of the bow is either re-heated or else held over a gas flame while the operator shapes the stick and takes out the "crook." 2—The harmonics you hear when running one finger up and down the full length of any string are natural harmonics. They appear when the

(Continued on page 773)

Question and Answer Department

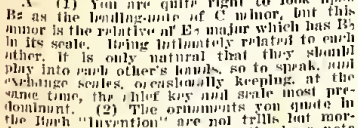
Conducted By Arthur De Guichard

NO QUESTIONS WILL BE ANSWERED IN "THE ETUDE" UNLESS ACCOMPANIED BY THE FULL NAME AND ADDRESS OF THE INQUIRER. ONLY INITIALS, OR PSEUDONYM GIVEN, WILL BE PUBLISHED WITH QUESTION.

A Remarkable Example for Students Young and Old.

Q. (1) In Bach's "Two-Part Inventions," No. 2, in C minor, measures one and three and elsewhere, why is B, the leading note, flatted instead of being left natural? (2) In No. 10, measures 2 and 3 and similar passages, must the last note of the trill come together with the note of the other hand, or does this come after the trill? (3) My technic is very poor, perhaps because of my age, seventy-one. Besides, I did not start until after many years of very hard work and I can then did not practice well; but now I like to practice very much, especially sonatas and Bach's Preludes. What I can play best are Haydn's Sonatas and Bach's English Suite. Do you think there is any hope that I may overcome all the difficulties?—G. P., Canton, New York.

A. (1) You are quite right to look upon Bb as the leading-note of C minor, but this minor is the relative of Eb major which has Bb in its scale. Being intimately related to each other, it is only natural that they should play into each other's hands, so to speak, and exchange scales, occasionally keeping at the same time, the chief key and scale most predominant. (2) The ornaments you quote in the Bach "Inventions" are not trills but mordents (bitten in) played *with* the bass note strongly stressed, all three grouped rapidly together on that bass: the chief note as repeated at end of the mordent *is held* for the whole time indicated for that chief note, thus:



Measure 8 Measure 16 Measure 14

(3) Please accept my very sincere compliments upon your perseverence! This, added to your love for music, is undoubtedly the reason for the style of music you are able to play. Continue practising along the same lines and take up Ballman-Hoyt's finger technic daily, progressing gradually from slow to fast. Then you will surely accomplish what you set out to perform.

"Werther," Opera; Libretto Founded on Goethe's Novel; Music by Massenet.

Q. Can you give me some interpretation of the following, taken from "Werther," a Massenet opera? The meaning of the words is little known by anyone. It is supposed to be a poem taken from Ossian or from some little-known Scotch poetical work: but it is in French.

Pourquoi me réveiller
O souffle du printemps?
Pourquoi me réveiller?
Sur mon front je sens tes caresses
Et pourtant bien proche est le temps
Des orages et des tristesses—
Pourquoi me réveiller,
O souffle du printemps?

Demain dans le vallon
Viendra le voyageur
Se souvenant de ma gloire première
Et ses yeux calmement
Chercheront ma splendeur;
Ils ne trouveront plus
Que deuil et que misère, helas!
Pourquoi me réveiller,
O souffle du printemps?

I do not quite understand the second part of this poem. I feel that the character here portrayed is gloomy enough; but I do not see what he means by: "Viendra le voyageur" —and who may this person be? Also, what may this "gloire première," "first glory," be?
—M. C., Philadelphia, Pennsylvania

A. While this question is not simply and purely a musical one, it brings out information of a highly interesting nature for both the musician and the poet. Goethe's chief glory lies in the fact that he is the greatest poet of modern Germany. But he was no mean musician neither, and took a delight in collecting folk-songs in Alsace.

"Werther" is an opera in three acts and four tableaux with music by Jules Massenet, upon a libretto drawn (by Blau, Millet and Hartmann) from the "Sorrows of Young Werther" (*Les Souffrances du jeune Werther*), a novel in the form of letters (1774), by Johann Wolfgang Goethe (1749-1832). It is the dramatized story of a sentimental episode in the poet's own life. It has been wrongly ascribed to Ossian, many of whose works had been translated by Goethe when associated with Johann Gottfried von Herder, his somewhile teacher and friend. Herder who had been influenced by the philosophy of Jean Jacques Rousseau had in turn a profound effect upon Goethe. Ossian was a Scotch bard of the third century, King of Morven ("Black Mountain"), Caithness, Scotland; to him are attributed many epic songs in the Erse (North Scottish) language. Goethe's poem, translated, reads:

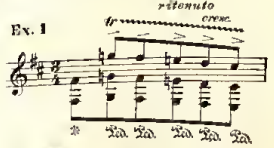
Why dost thou waken me,
O balmy breath of Spring?
Why dost thou waken me?
I pon my brow I feel thy kiss
Altho' approaches fast the hour
Of bitter storms and sorrow's pangs.
Why dost thou waken me,
O balmy breath of Spring?

Tomorrow, dance the vale,
The traveller will come,
Remembering all my beauty,
And vainly will his eyes
Seek to see my splendour;
But nothing will be seen
Save mourning and misfortune, alas!
Why dost thou waken me,
O balmy breath of Spring?

The second part of the poem is purely imaginative. *Le voyageur* for "one," "someone" (Werther, Goethe himself). *Ma gloire première* is reminiscent of his (Werther's) happy appearance before being overwhelmed by "bitter storms and sorrow's pangs."

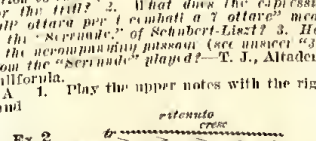
Chopin's "Polonaise," Op. 40, No. 1. "Serenade," Schubert-Liszt.

Q. 1. How is the following passage

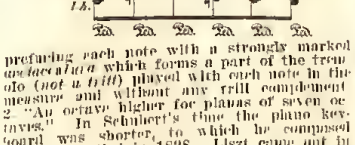


from Chopin's "Polonaise," Op. 40, No. 1 played? How is the right hand played in relation to the left hand and what notes are used for the trill? 2. What does the expression "all' ottava per i cembali a 7 ottave" mean, in the "Serenade," of Schubert-Liszt? 3. How is the accompanying passage (see music "3") in the accompaniment played?—T. J., Altadena, California.

A. 1. Play the upper notes with the right hand



preluring each note with a strongly marked *acciaccatura* which forms a part of the trem olo (*not a trill*) played with each note in the 2 measure and without any trill embellishment. "An octave higher for pianos of seven octaves." In Schubert's time the piano keyboard was shorter, to which he composed, which he composed chiefly; he died in 1828. Liszt came out in Paris in 1824, playing on a seven-octave piano. 4 Play as marked:



This is practically a group of sixteenth notes, two to each eighth-note in the bass, but with one added for "grand measure," thus giving a triplet for the last eighth-note.

Concerto, F Minor, Chopin, Op. 21.

Q. The first movement of the "Concerto in F minor" is marked "Maestoso". At just what pace should it be played?—W. M. L., Charleston, South Carolina.

A. The quarter-note equals 138; that is ♩ = MM 138 or 138 quarter-notes to a minute. The notes you mention, 1st, 2nd, 3rd 4th, are played similarly.

The Native Orchestra of India

(Continued from page 727)

These are but impressions made on a student and lover of all forms of musical expression. The expression of one's ignorance is often a goad to the knower and teacher, and produces information which is not forthcoming otherwise!

In North India one meets with instruments not played at all in South India. There are the *sitars* of various sizes and depths of tone, always expressive. The first really good performance of Indian music the writer heard was the playing of two such *sitars* as we sat in the moonlight on the wide verandah of Srimati Sarojini Naidu's home in picturesque Hyderabad. The *sitar's* entirely strange combinations of tones and intervals and its freedom from the reiterant accents of Western music intrigued her like a new flavor or a unique perfume or the vision of an unknown land. Similarly there is an entirely distinctive quality of tone-color about the *escharai*, the instrument popular in Bengal. It is on an *escharaj* that Rabindranath Tagore's musician nephew plays and perpetuates all the great poet's songs—for it is well for us to remember that every new Indian poem is not only a composition in words but also in music, the verse and the melody being a simultaneous act of creation.

The *dilruba* is a fretted instrument played by a bow and is favored by Mahratta people. The Saranghi is another favorite Northern instrument. The best collection of India's varied and valuable musical instruments is on exhibition in the Calcutta Museum, an exhibition which makes a Western composer of orchestral music green with envy, for he can imagine what telling new combinations and effects of tone-color he could, through many of them, introduce to the Western concert-hall.

It is wise for us to recollect that the instruments which compose a Javanese orchestra are totally different from those of India or of Western nations. Each orchestra reflects something of the psychology of the race which has created these instruments. The music of India has been individualistic. There is a leader and a follower; there is little truly concerted playing here in which each instrument gives to the whole its own contribution of individual expression.

When Harmony Fails

ACCORDINGLY there is no harmony; the instruments must play within the three octaves that comprise the range of musical capability of the human voice. If the instrument demands a voice and expression of its own it will be allowed to it only during some moments of solo work for the said instrument. Therefore the Indian orchestra, in whatever combination he its numbers, is essentially a derivative of the music of the human voice and in a sense cannot be said to have come as yet into its own kingdom.

The impact, on the minds of musicians and of the public, of sound reproducing records and broadcasting of the music of other systems both East and West, must inevitably give a new ideal to the playing of Indian instruments, both singly and in combination. One looks forward to an Indian orchestra in the future playing quite differently from the barbers' band which now goes along playing in unison the same old tunes—a favorite tune picked up from some Western band-master of thirty years ago being "Sweet Marie," which is played alike at weddings, funerals and dramas without any idea of aesthetic effect.

But this will change. And with the change which is undoubtedly coming over the psychology of the Indian people as a whole there will arise a need for forms of musical expression in which many people can join actively and yet with their own distinctive characteristics. This will preclude the expansion of the Indian orchestra from its limited latency into powerful poteney of emotional effects through that unity of the orchestra which includes diversity of types of sound, of rhythms, of pitch, and of melodic outline.

Indian music will finally evolve through the art of writing melodies which play about amongst one another concordantly rather than through the laborious development of Western harmony of the Handel and Beethoven type. A proof of this statement is to be found in the concerted music of a Javanese orchestra utterly unlike either a Western band or an Indian concert.

India has instruments of very beautiful and expressive tone; it is genius for fusion that strikes one as lacking. There is plenty of time in Indian philosophy for experiments and developments. Once the harmonious relationships of the peoples are enriched added reverence will be brought from the outside world to India as a Land of Music.

SELF-HELP QUESTIONS ON MRS. COUSINS' ARTICLE

1. *What composition portrays the symbolic myth of East and West?*
2. *Describe the manipulation of the tambura.*
3. *What use is made of the primitive Dravidian horn? Of the conch shell?*
4. *What obstacle stands in the way of the creation of Indian ensemble playing?*
5. *What factors point to further development of the Indian orchestra?*

Musical Smiles

By I. H. Motes

Continuous Performance

Two men walked into Westminster Abbey, and one of them, a musician, listened enraptured to the strains of the organ.

"That's Handel," he murmured.

"He plays very well," returned the other.

The Music

"People speak of facing the music."

"Well?"

"What is this music we face?"

"My wife generally gives me 'Hail Columbia.'"

Fortissimo

"What's that noise, Mrs. Mulcahy?"

"It's me daughter Maggie runnin' up and down th' scales."

"Begorrah, she must weigh a ton."

A Cordial Invitation

The choir was rehearsing a new setting of "Onward, Christian Soldiers" for the Sunday school anniversary. At verse four the choirmaster said:

"Now, remember, only the trebles sing 'down to the gates of hell,' and then you all come in!"

"Is it not the great justification of history to set up standards and models of what or what not to do? Beethoven's work could not have lived more than a century had they been of flimsy texture. Our own present day composers may be marvels of ingenuity in the coloristic, rhythmic, and exciting aspects of music, but let them remember that a lasting work of art must have a backbone and organically related members just as a human being."

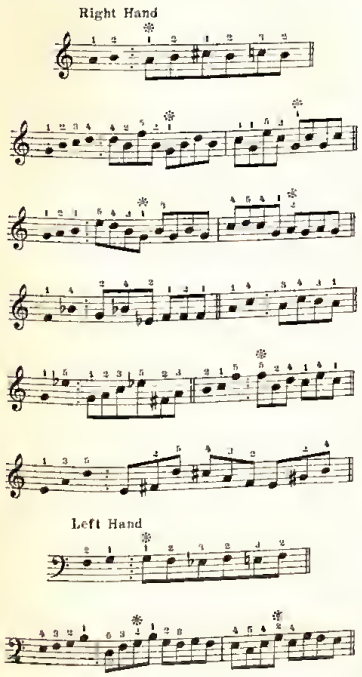
Walter R. Spalding

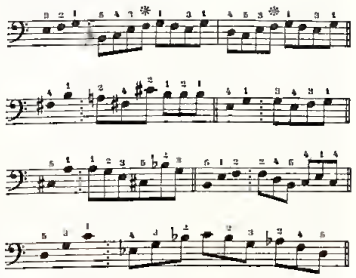
Lateral Flexibility of Fingers

By JOHN CRAIG KELLEY

LATERAL dexterity in the fingers makes piano playing a delight to performer and listener. But, to obtain this, intensive practice of lateral motions of the fingers is imperative. For since none of the work of manual skill performed by man through the ages made much use of the abductor muscles which control these motions, they now are undernourished and weak. Unfortunately for the pianist, moreover, they have a strong tendency to act in unison. Piano playing is the only manual occupation that requires independent lateral action of the fingers. There it is a matter of vital moment.

The following exercises, designed to develop the neglected abductor muscles, have proved very efficient in giving swiftness and accuracy to the lateral motions of the fingers, increasing their sidewise reach and establishing independence among them:





It will be noted that the left hand is given the same work as the right hand.

A few explanations and directions will be helpful.

There should be no lateral motion of *hand*, wrist or forearm when playing these exercises.

The wider the lateral reach between two fingers, the less those fingers should be flexed or bent.

The utmost limit of lateral reach between any two fingers should never be attempted.

None of the details of finger technic is more difficult to acquire than lateral independence amongst the fingers. In each exercise the player is to move at least one finger laterally from one key to another, while he holds certain others still, that is, in so far as lateral movement is concerned.

These "laterally stationary" fingers are, however, usually active in vertical motions, being used for striking the keys. But, once they are placed either on or directly above the keys they are to strike they must be prevented, by the exercise of will, from making the slightest *lateral* movement throughout the playing of the exercise. For the convenience of the player these "laterally stationary" fingers and their proper places on the keyboard are indicated by the numbers and note-heads at the beginning of each exercise.

As it is better to prepare the moving finger too early than too late, asterisks are used to indicate when the preparation should be made. This preparatory sign is usually given earlier than is absolutely necessary, but the finest kind of practice in independent lateral motion of fingers is thus furnished.

Junior High School Boys' Chorus

(Continued from page 738)

impossible to him? Suppose, for instance, that his voice tests as a first bass or a first tenor and that with his limited vocal compass he is called upon to sing a second bass part or a second tenor part in so-called mixed chorus work, or that, when he is called upon to sing first bass in *America*, arranged for mixed voices, he is required to sing the low B flat. First, this tone does not exist in his range. Second, his attempt to sing it is both unsatisfactory to himself, to the rest of the class, and to the teachers. If girls are present it gives them an opportunity to giggle. He is humiliated, chagrined and discouraged. Is it not natural that he should take a dislike to his vocal musical attempt and during the music period find himself in a moody and morose attitude? How much more sensible it would have been had he been allowed to sing a part written for his limited compass, containing tones that were easy for him to sing! Thus he could enjoy making beautiful harmonies and so appease his aesthetic soul.

Part II of this article will appear in the November Etude.

The Beautiful "Blue" Danube

THE native of Vienna always laughs when one mentions "The Beautiful Blue Danube." Most of the time the Danube is a muddy brown. At Passau where the Ipse and Ilse pour into the main stream from each side of the river, we have the strange spectacle of seeing a flowing body of water in three bands of color, black, brown and a kind of glacial greyish green. Johann Strauss had been before the public for twenty years before he published "The Beautiful Blue Danube." His father had wished him to become a business man. Strauss cared nothing for business. The market for his gifts made him comfortably well off, however. "The Beautiful Blue Danube" was originally bought by the publisher for about one hundred dollars which was considered a very large sum in the heyday of Strauss.

MUSICAL EDUCATION IN THE HOME

Conducted by
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE *unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

Music Practice From the Viewpoint of the Teacher

The following article from an interested teacher contains many timely hints for the ETUDE *mothers at this, the beginning of the lesson season.*

MUSIC practice is a common procedure in most of our American homes, and yet how much money is wasted through lack of thought on the part of the parents. Worse than money is the waste of children's (I speak of children as they predominate in the music classes) strength and time.

The first thing to be considered is the teacher. When the parents have chosen him, may they have faith enough in his ability to give him a free rein in teaching the child! If he gives the pupil music of which they do not approve, they should go directly to him, but never say a word about it to the child. Children are only too quick to sense the parents' dislike of anything. The teacher has a plan for every exercise or piece, and when the parents interfere it is impossible to do good work. So much for the teacher. Now let us see how conditions are in the home.

Is the child studying the violin? If so, is it a good instrument? Cheap fiddles for beginners are costly mistakes. They aren't true to pitch and have too many other drawbacks to mention. The same can be said of nearly all cheap musical instruments. With the instrument most studied, the piano, we have another case of "any old thing" for the beginner. New pianos aren't always the best, but, if an old instrument is to be used, a first class tuner should be engaged to put it in perfect condition and to keep it that way.

One of the writer's young pupils had a great deal of trouble in learning to pedal. After working for months it was at last discovered by accident that the pedals on her piano didn't work. She was too proud to tell me, but, when the writer visited the home on another matter and tried the instrument, she found the true reason for Josephine's difficulty. Even after she had explained to the mother the piano was not repaired for weeks. How many dollars did those people lose through their neglect?

Next it should be seen to that the key action is correct. Some pianos have too hard and others too easy an action. Either one interferes with the development of technic. It is better to have an instrument with a rather heavy action because the pianos used in recitals are generally grands which have heavy action. Pupils practicing on easy action instruments often come to grief at their first recital, because of their inability to make the necessary adjustments for playing on a heavy action piano.

Now that we have the instrument and its condition settled let us consider its placement. Most people have the piano in the living room. Very well, but can the mother keep the room free from all other persons at the practice periods? "All others" means *everyone*, even the anxious mother. The pupil should be given the room to himself and no one be allowed to interfere during the study hour. If there are callers, they should be entertained in another room, the kitchen, if necessary. The teacher should set the time required for practice. Then it remains for the parents to see that the work is done.

Overcoming Distaste

JUST BECAUSE the child does not want to practice is no sign that he is not musical. Many of our great musicians dislike to practice, but they are old enough to realize that the work must be done. Since children do not reason in this way the parents must take the helm. Thirty minutes are plenty for a young child, and fifteen even better. Educators agree that short periods of study and more of them bring the best results. Many parents insist upon more practice than the teacher requires. This is a sad mistake. It forces too much drill upon the pupil so that he soon tires of the study, getting so that he hates the thought of music. The extra practice (if you can call enforced sitting at the piano practice) does not do a bit of good, but, rather, kills the child's love of music.

Another thing to consider are the lights and the way they are placed. These are very important. You cannot expect a child to be interested when he has difficulty in seeing the notes on the printed page. Eye-strain takes strength needed for the study itself. Place the lights where they are the most useful, easiest on the eyes, and don't scold when the child turns them on. Better a large light bill than weak eyes.

In one home where the writer taught the living room would get dark on winter afternoons around five o'clock. While she was well acquainted with the instruction books she found it hard to teach from memory. So she asked for lights. After some grumbling they were turned on. The room was fairly large and the light in the form of a frosted glass bowl, contained one very small bulb. The writer has excellent eyesight, but she could not see to read with this system of illumination. Added to the poor lights was the lack of heat. During the winter, though wearing extra woolen clothes besides her fur coat, the writer yet suffered from a red nose and frosted feet while giving those lessons. The pupil, a girl of fourteen, said that she did not feel the cold, but her hands were purple. Needless to say this pupil gave up her music before the year was over.

(Continued on page 785)

Opera in English

(Continued from page 733)

melt in the musical cadences of a Tennyson, a Longfellow, a Swinburne and a Poe, can hold its head proudly regardless of the censorious tongue that would name it unmusical. There are passages in our beloved English poets as sweetly soothing to the ear, as subtly expressive of the most diverse emotions, as any ever penned in any clime. Furthermore such singers as Sir Charles Santley, Dame Clara Butt, our own supreme Lillian Nordica, and David Bispham, have proven in oratorio and in concert that English may be sung as mellifluously as ever Italian did his native tongue.

A Thought Medium

OUR LANGUAGE is our medium of transmitting poetic thought; and, as the *Boston Transcript* has opined:

"It is quite possible to write the text of an opera in English verse that shall have lyric, dramatic and emotional significance, in the same degree—and more, if the librettist only have the power and skill—as any libretto in a strange tongue. It is quite as possible to make that English text entirely singable and to fit it harmoniously and vividly to the musical accent and inflection and to the dramatic suggestion of the moment—again if the librettist and the composer have that power, skill and patience."

And there are many pages of American scores where this has been done.

Oscar Saenger spoke oracularly when he said:

"The first step toward the desired end is to create a love for the language itself. We should love our language as the French do theirs, as the Italians do theirs—we should feel proud as the Madrid coachman did, who, when I asked him in a half-dozen languages if he spoke any of them, answered, with the utmost pride and disdain, 'I speak Spanish.'"

We have simply allowed ourselves to be cozened into the belief that we speak an inferior language, by chauvinists of other nations or by singing artists too lazy, too indifferent, to master a new language as they would demand of a foreign singer coming before their own public. Are Americans to continue to go abroad to sing the languages of other countries, their music, and to develop their art, and then to return home only to continue the same course?

National Opera

ITALY HAS a national opera; so has France; and so has every other nation which fosters the art of operatic performance, excepting England and the United States. With these two countries the powers that rule have conceived and still proclaim that the operatic works and the language of any other country are better than those of these nations possibly could be. But the public of each of our great English-speaking lands is beginning to fret under the yoke, and there is a constantly growing demand that our opera be nationalized. And to this goal there is but one road: Opera in the English Language.

In "Oberon," despite the literary deficiencies of its libretto, Weber's genius discloses the suitability of English to operatic purposes. Recent productions at the Metropolitan have proven this. If Weber was a genius, what of Sullivan? He, too, wrote operas. That they happened to be satires rather than tragedies makes them none the less opera (though *comique*) and none the less tests of the use of English in opera. When not intentional parodies of current operatic abuses, there are scenes where his musical declamation moves as smoothly as in any Italian, German or French work. Transitions from recitative to aria are made with as much grace as the most fastidious could demand. To come to the point, Weber along with Gilbert and Sullivan proved that "it can be done."

Intelligent Opera Goers

NEVER WILL WE be intelligent listeners to opera until we understand as much of it as do the European continentals who listen practically only to their own vernaculars. Which does not mean that we shall or that they do understand all that is sung in opera. "To expect this—in any language—is asking for the moon." Ensembles, and other contingencies, make the recognition of all the words at some times humanly impossible.

Mr. Gatti-Casazza has said that even in Italy, the Land of Opera, and with a language of all most easy to sing, the average person in the audience is able to understand and identify not more than fifty per cent of the words. But, when the Italian has heard "The Barber of Seville" in childhood in Italian, and has heard it at youth in Italian, by the time he is mature he will, as may often be heard, burst into laughter at its brilliant sallies of wit and repartee, and this while his American neighbor sits in stoic silence, wondering what it is all about.

Vernacular Opera

OF ONE CONDITION there is no gainsaying; and that is the cold fact that in every country where opera has become a national art of the people, their opera has for many generations, in fact quite from the beginning, been in the language of the people. Until opera is given in the language of the country it will never do more than appeal to the people of wealth, those who follow in the train of Dame Fashion and who patronize opera largely in the light of a social function which gives them a certain distinction.

Opera in America may be democratized by singing it in English and making it intelligible to the masses; and this course is the only sure way to give grand opera a standing that will endure. What we want and need is to understand our opera. As well as times, we want words and actions to be made plain to us. Americans have the right—already enjoyed by all European nations—of understanding what is sung to them. For opera is not symphony, but drama with music, of which words are a part. Until the public understands what it hears, musical art can only amuse; it *cannot educate*.

Undiplomacy

The singer had warbled in several foreign tongues and then gurgled in English that had a hybrid accent.

At the close of the supposed-to-be charitable affair, the chairman approached with a check "for expenses," which the singer refused, adding that she would prefer that it be used for some altruistic purpose

"In that case," replied the chairman, "might we add it to our special fund?"

"That will be quite right," agreed the singer. "And for what purpose is this special fund, may I ask?"

"So that we can afford to get singers for next year whom we can understand," was the rather tactless reply.

Can You Tell?

GROUP No. 28

1. Who has been called "The Father of Church Music"?
2. What is a *measure* in music?
3. How is the chord of the augmented-sixth, with fifth and third, derived?
4. What European country possesses the oldest song in a written notation, and what is it?
5. What three great masters have written well-known funeral marches?
6. What is the order of steps and half-steps in the harmonic minor scale?
7. What American woman composer has written most in the larger forms?
8. Identify the following theme:

Larghetto

9. What was the first song written by an American-born composer.
10. What is an *opera?*

TURN TO PAGE 780 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music-loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

The "Yankee Queen" of Song

By H. EDMOND ELVERSON

In that period when the early mutterings of the Civil War were beginning to be heard, there was born in a New England hamlet a little girl who many a time must have heard wondrous tales from the fairies, for she was to become one of the most inspiring figures in all the annals of American musical art.

But this girl became fired not only with an ambition to fill a large place in the musical world but also with the realization that in order to attain this end years of hard work lay before her. And so we first learn of "Lily" Norton as a singer of local note in and about Farmington, Maine, then as a student at the New England Conservatory, as a church singer in Boston, as soloist with the famous Handel and Haydn Society of Boston, with the great Theodore Thomas Orchestra and with the immensely popular Gilmore's Band, the latter introducing her to British audiences, at the Crystal Palace.

Not content with these triumphs, as soon as she had accumulated a sufficient fund she sailed for Milan to study with Sangiovanni. Nor must it be forgotten that she had as companion a mother of strong personality, who had kept boarders in order that "her Lily" might have the advantages of Boston, the then musical center of America, and who now domiciled herself in Italy in order that the daughter of her heart might have comfortable home surroundings and healthful diet to nurture her growingly glorious voice. It, too, was this resourceful mother who, when the now Lillian Nordica (an Italianized form of her name) made her début at Brescia, captured the fancy of the audience by having skillfully wreathed roses across the front of *Violetta's* gown so that they plainly spelled the name of the little Lombardian capital.

Thus mother and daughter marshalled their united forces in storming the citadel of fame, so that on that night of April 30, 1879, at Brescia, Lillian Nordica stepped through the door that leads to a world success. Berlin, St. Petersburg, London successively fell under the charm of that purity of style and richness and roundness of an upper register which she ceaselessly worked to bring to greater perfection. An almost faultless coloratura, a dazzling trill, with command of a broad dramatic style, made her mistress not only of some of the most florid rôles of Mozart, Verdi, Donizetti and Meyerbeer, but also of those epic Wagnerian heroines, *Isolde* and *Brünnhilde*. For years she reigned in these latter rôles at the Metropolitan of New York, so that at her farewell to that company the Board of Directors did her the unprecedented and never repeated honor of placing on her head a diamond tiara.

What inspiration in such achievements! And it is for the purpose of placing more of these before our readers that we are now each month publishing our "New Etude Gallery of Musical Celebrities" which you will find elsewhere in this issue. Past numbers of these may be had from the publisher.

The Elbow Swing

By LARELDA BREISTER

For a *relaxed arm*, especially at the shoulder muscles, let us see if we can hang the end joint of our third finger here (illustrate) on the music rack, making believe the arm is a swing. Now we give it a push at the elbow. It should gradually come to a stop like the rope-swing in the back yard. But if we let the finger go the hand will drop on the keys with a thump just as though one side of the swing broke. With the other hand we pick it up and fasten it again, noticing how heavy the arm really is. This relaxed feeling finally becomes instinctive.

How to Master Chopin's "Butterfly" Etude

(Continued from page 734)

sixths consult Eugenio Pirani's "High School of Pianoforte Playing."

Finally, practice the Etude very slowly and never let an opportunity slip by to hear a noted pianist play it. If you have a phonograph, procure all the records made of the delightful composition. You will notice that no two artists perform the Etude in exactly the same manner but that each one injects individuality into his interpretation. This last point is a lesson well worth learning and pondering.

SELF-TEST QUESTIONS ON MR. HANSEN'S ARTICLE

1. *What phase of piano technic calls for the "winding" movement?*
2. *How should the tremolo sound when played at its best?*
3. *How are legato and staccato notes arranged in the "Butterfly" Etude?*
4. *What is the meaning of "ed" connecting two musical directions?*
5. *What is the advantage of drills in double sixths?*

To Become Familiar with a New Console

(Continued from page 761)

figures thoroughly in mind, saying them over to ourselves slowly and distinctly. Then we consider tone families. The 16 ft. stop may be a Bourbon or an Open Diapason. The 8 ft. stops may consist of First and Second Open Diapason, Clarabella and Gemshorn. Here we have two Diapasons, one flute, and one string (for purpose of classifying, although some do not regard the Gemshorn as a string). We get those groups also thoroughly in mind. Now we have gone far enough to get a good idea of the position of the stops, one 16 ft., two Diapasons, one Flute, one String, two 4 ft. stops, two Mutations, and one Reed. To find individual stops, we first find the group to which we think it belongs. In most consoles, both of the stop knob and stop key type, the stops of these groups are pretty close together. For instance, if we want the Clarabella, it is in the 8 ft. group and is the only Flute stop in that group.

Of course this method will be modified somewhat by the circumstances under which we are placed, but it will generally work out, both on Unit organs and on straight instruments. Sometimes it may be difficult to determine to which class or family a stop belongs, as for instance the Dulciana and Quintadena. One might simply classify those in his mind as such, and let it go at that.

Sometimes the stops are not grouped on the console in such logical order, but if we can get such a grouping in our mind it will help to find stops wherever they are located.

Violin Questions Answered

(Continued from page 766)

finger touches certain fractional points of the string called "nodes." These nodes occur at the intervals marking one-half, one-fourth, three-fourths, one-third and two-thirds the length of the string. You will find harmonics explained in Berlioz's "Treatise on Modern Instrumentation and Orchestration," a work which every serious musician should have in his library. 3—In preparing to teach the cello, the violinist would have to learn to read music in the three clefs of the cello, the position of the instrument in playing, the position of the left hand, the fingering, the bowing, the "thumb" positions and a great many other things which are radically different from violin playing. Your best course would be to take lessons on the cello, if there is a teacher in your vicinity. Many violinists make the mistake of thinking that the technic of cello playing is *exactly the same* as that employed in violin playing. In this they are wrong, for the cello has a technic all its own.

The Bounding Bow.

F. G. V.—In playing spiccato, ricochet, and all other varieties of bowings which depend on the rebounding of the bow for their execution, one of the principal things is to let the bow rebound *as little as possible.* If the bow rebounds too much, great speed and the required solidity can never be attained.

Kreutzer Classification.

H. B.—Very few violin teachers use the Kreutzer Studies in the same order as published. Instead they skip around so as to take the easiest first, and for each following lesson the study which seems best suited to pupils' needs. No. 2, the famous bowing exercise, is, of course, studied very early to take advantage of the many ways in which it is bowed. One or two additional bowings of this exercise should be practiced each week and also one of the other studies.

The Harmonica—The Flying Wedge

(Continued from page 728)

played by the whole group at the first lesson.

In these early stages all of the group work is by ear, there being no notation as yet. After a few lessons, however, the pupil is provided with one of the books upon the market in which the tunes are represented in the regular notation with piano accompaniment. Most of the children have already had training in music reading by singing in the schools and know something of notation. These players take the books home and by the natural adaptation of the average child and by identifying the tunes he already knows with the notation he sees he instinctively learns a surprising amount without realizing that he is learning. In the case of a great many refractory boys the very idea of work is often resented. If, however, he makes play of the job he will work like a Trojan.

Fun for "the Gang"

AFTER THE student has learned to play the scale in different meters, 2/4, 4/4, 3/4 and 6/8, and understands what accent means, he is taken right away to melodies through which he learns the different rhythms. After a few lessons he is taught to play in two parts in ensembles, and then in three and four parts. This he enjoys immensely. He feels like a real bandsman. He wants to imitate other instruments, the violin, the trumpet, the piccolo, the oboe, drums and even the ubiquitous saxophone. He doubtless looks forward to the day when he may play one of these instruments or the violin or the piano. He has had his taste for good music whetted. Nevertheless no matter how many instruments he plays in the future or how well he plays them, he will always cherish a sentimental regard for his old harmonica and remember the fun he had with "the gang" in the learning of it.

The gang spirit is a singular sociological element in the boy's life. All psychologists and educators recognize it. The main object of all is to convert it to beneficent purposes and not let it degenerate into rowdyism. This the harmonica band does in remarkable fashion.

In many districts the harmonica has actually been the entering wedge for music in the schools. Its introduction in one district in which there had never been any school music or singing produced an entirely new enthusiasm for music. The teachers were amazed at the improvement in the morale and actually took up the study of the instrument themselves. Very frequently the sedate school principal took as great interest as anyone in learning the instrument.

After the student has learned the simple harmonica he is passed on to the more difficult chromatic harmonica. It is surprising how easily students make this transition. The chromatic harmonica differs from the simple harmonica in that it introduces the half steps (sharps and flats), being really two harmonicas built together. By pressing a little button at the end the performer brings into play the second harmonica (the sharps and flats), and by releasing the button he returns to the diatonic series of tones. The rapid manipulation of this slide or button produces an accurate trill.

The Band of "Wizards"

FOR SIX YEARS the writer has followed this movement closely in all of its ramifications. In this time it has been possible for him to realize the vast sociological, moral and educational value of harmonica bands. He has had bands numbering from twenty players to eight hundred—bands of experts or, as the boys say, "wizards" who have played scores of engagements and have traveled in the aggregate over fifty thousand miles.

Best of all has been the coöperation of thousands of men and women who have a warm feeling in their hearts for boys and girls and who perhaps have a happy recollection of their own harmonica days and the fun they have had with it. Many opportunities have definitely been opened to boys, because through learning to play the harmonica they have come later to play other instruments and thus made contacts of really great importance. Some of the stage performers who have had their training with the writer's bands have been able to earn from fifty to one hundred dollars a week in theatrical and other engagements. But the harmonica's real significance lies in its being a means of launching boys into bigger and better fields. There are millions of harmonicas in use in the United States, and whole communities of young people are getting fun from the instrument.

If they are organized into groups or bands they will get a great deal more fun. This movement is just in its beginning stage. But the popularity of the instrument has proven itself through years of use. Now at last comes the definite attempt to utilize it as an educational and sociological factor in our expanding national life.

SELF-TEST QUESTIONS ON MR. HOXIE'S ARTICLE

1. *What are three advantages of the harmonica?*
2. *What is "tonguing" on the harmonica?*
3. *What is the chromatic harmonica? The bass harmonica?*
4. *What aid does a knowledge of the harmonica lend in playing other instruments?*

John Philip Sousa and Theodore Thomas

SOUSA'S recent book, "Marching Along," contains many interesting passages including one in which he compares his own career to that of Theodore Thomas, founder of the Chicago Symphony Orchestra. Both have been great pioneers in American musical art.

"It pleased my fancy to compare Thomas' career with my own, for they were much alike," writes Sousa. "He had played second horn in a United States Navy Band stationed at Portsmouth, Virginia, when he was but thirteen; I had played second trombone in the Marine Band at Washington when I was thirteen. He had played the violin for dancing; so had I. He had become an orchestral violinist and so had I. He was an American by adoption, coming from Essen, East Friesland, at the age of ten. I was an American by birth, but my parents were Portuguese and German. He had conducted an opera at sight without ever having seen performance or score before; I had done the same thing for a German opera company in Washington. (The conductor missed the train, and I conducted *A Night in Granada* by Kreutzer without ever having seen anything but the overture.)"

THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is Instructive and Interesting

Conducted by

A. S. GARBETT

The Learned Pepusch

INTEREST revives in Gay's "Beggar's Opera" on the occasion of its two-hundredth birthday. The English company which has been playing it in London for some time past is now touring the United States.

Charles E. Pearce has written a fat volume about it and about the Duchess of Bolton who was the original "Polly Peachum," the latter name also being the title of the book.

"Who was responsible for the selection of the ballad music and to whom must praise be given for the skill shown in choosing tunes so expressive of the words? Dr. Pepusch has always had a good deal of the credit, but we take leave to doubt whether he had anything to do with the matter, beyond writing the overture and putting the bases to the melodies.

"Pepusch, indeed, was hardly the man to have the extensive knowledge of old English ballad music necessary for the task. He was a scholarly musician who loved the theoretical and scientific side of his art. He had come from Berlin, where he had held a court appointment of some importance, which he threw up in disgust owing to the abominable brutality of the reigning prince (it was said that this personage, in the presence of Pepusch, ordered an officer accused of some offense to be decapitated without trial), and, coming to London, became a member of the Drury Lane band out of sheer necessity.

"His taste was severe and his learning brought him the degree of Doctor of Music at Oxford, after which the Duke of Chandos appointed him *maestro di capello* at Cannons, where he became intimately acquainted with Handel, who numbered the duke among his warmest supporters and patrons.

"Pepusch was an enthusiast in the formation of the Academy of Ancient Music, and when in 1724 Dr. Berkeley conceived his strange project of a college at Bermuda—of all places in the world!—Pepusch was one of the professors selected, and he embarked with his associates for the intended settlement; but the vessel was wrecked and the whole design thereby defeated.

Liszt, a Woman and a Song

AS EVERYBODY knows, Liszt suffered a disappointment in love during his youth. He fell in love with one of his pupils, the daughter of a great lady, who esteemed her rank more highly than Liszt's genius. Anyway, he was forced to separate from his beloved Caroline de Saint-Cricq, who afterwards became Caroline d'Artigaux.

Sixteen years later, according to Guy de Pourtales, Liszt's latest biographer, he stopped at Pau in the Pyrenees to give a concert, and to drive out through the autumn fields to visit the adored Caroline of his youth. "Sixteen years had changed them very little," says de Pourtales.

"They gazed at each other, hardly able to speak, imagining what life might have been. In a flash, in the face of the impossible, the old sympathetic understanding was reestablished between them. It was no surprise to him when, in her almost inaudible voice, Caroline told him that these years of waiting had been nothing but a long martyrdom, endured with Christian resignation. . . . In contrast to his own disfigured life, he saw this other, so straight, so fair! To know that he had been its gardener filled him with poetic strength.

"She said: 'Never grow weary of my memory.' And then: 'Let me always look up to you as the single bright star of my life and repeat to you my daily prayer, "My God, reward abundantly his constant submission to Thy will." '"

De Pourtales adds: "It was their last intimate meeting, and, although they did not know it, a farewell. In memory of this day, Liszt composed one of his best songs, *Ich mochte hingehn wie das Abendroth*, which he called the testament of his youth."

Drummer Massenet

MASSENET, even though he won the Grand Prix de Rome, had his youthful struggles and confesses in his "Memoirs" how glad he was to get the post of drummer at the Theatre-Lyrique.

"The Theatre-Lyrique was then on the Boulevard du Temple, and it gave me a place in its orchestra as kettle-drummer. Then, good Father Strauss, the orchestra leader at the Opéra balls, let me play the bass drum, the kettle-drums, the tam-tam, and all the rest of the resonant instruments. It was dreadfully tiring to sit up every Saturday night from midnight until six in the morning, but, all told, I managed to make eighty francs a month ($16). I felt as rich as a banker and as happy as a cobbler.

"I was living at the time at No. 5 Rue de Menilmontant, in a huge building, almost a city in itself. My neighbors on the floor, separated only by a narrow partition, were the clowns—both men and women—of the Cirque Napoléon which was near our house.

"From my attic window I was able to enjoy—for nothing, of course—whiffs from the orchestra which escaped from the popular concerts that Pasdeloup conducted in the circus every Sunday. This happened whenever the audience packed in the overheated hall shouted loudly for air and they opened the casement windows on the third floor to satisfy them.

"The Rue des Fossés-du-Temple, on which all the stage doors opened, was a sort of wonderland where all the supers, male and female, from all the theaters waited in great crowds on the dimly lighted pavements. The atmosphere was full of vermin and microbes. Even in our Théâtre-Lyrique the musicians' dressing-hall was only an old stable in which the horses used in historical plays were kept."

The Three-Fold Task

By Nora B. Jorgenson

The three-fold task intimately associated with instruction in music and belonging to the teacher, the pupil and the mother, requires among these members coöperation, promptness, thoroughness and attention to detail.

Doubtless every teacher launching upon her career is charged with inspiration and lofty ideals. Nothing can disillusion her more quickly than pupils and mothers who shirk their responsibilities.

When a pupil comes for his first lesson he comes full of ambition. But, if the teacher fails in her function, the pupil speedily comes to realize that it is all an empty promise. Yet, even though both teacher and pupil fulfill their obligations, even though they give of themselves to the utmost, successful progress cannot be assured unless the mother fulfills the demands of her job.

The teacher's job is to instruct the child along the lines which modern educational research has proved to be the most thorough and expedient. She must have patience and forbearance. She must have fortitude, and she must understand children.

The pupil must possess that quality of discipline which makes him capable of attention and obedience. He must practice with attention to details and must not dislike work.

The mother starts, long before she sends her child for his first lesson, to cultivate in him the essential qualities of obedience and self-control. After the pupil starts upon his course of musical instruction the mother must see to it that the pupil has definite periods of practice, preferably during the early part of the day before the child has been dulled by fatigue. She must provide a cheery, comfortable room. Most important of all, she must exercise the greatest care to prevent interruption or disturbance of the pupil during his practice period.

This three-fold task of successful musical instruction is often shirked simply because no one responsible is governed by strict compulsion. When a person has a position in a factory or a shop he is expected to "punch a clock" at a certain starting hour and to remain faithful to his duties until the closing hour. If he decides that he would rather attend a ball game than go to his work, the chances are that he will speedily find himself without a job.

If a teacher of music decides that it is inconvenient for her to have a pupil at a certain hour and so advises the pupil, the chances are that nothing will happen—at least not until the offence is repeated many times. Or, if a pupil finds some excuse whereby he may evade his practice, the worst punishment will be a stony glance from the teacher. While, if the mother suddenly discovers she needs something from the corner grocery and interrupts her child at practice to send him on the errand, her immediate loss will be only the money she is spending on the child's musical education.

But the ultimate effect, though hardly felt because of its gradual approach, will prove harmful in the end to all three parties concerned. The teacher is bound to lose her pupils by such continued practice on her part. The pupil will fail to make satisfactory progress, and the mother, in addition to the loss of money, will suffer the keenest of all disappointments.

On the other hand, if coöperation exists and the work is performed with concerted effort, there will be a contented and successful teacher, a progressing and interested pupil and a satisfied mother.

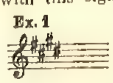
Begin Drill on Key Signatures Early

By Olga C. Moore

Grouping sharps and flats into signatures and drilling on them orally is a practice that should be begun even before the pupil has learned to play all the scales. He will enjoy reading them from two sets of colored cards—the sharp signatures on the red ones and the flat signatures on the green. The bass clef will be represented as well as the treble, and there will be one signature printed on each card.

The pupil will first name, in order, each sharp or flat on every card, as he comes to it, and then the scale represented by that particular combination. The teacher gives a hint that, since each new sharp comes on the seventh key of its scale, the tone above this sharp is the keynote, or the note by which the scale is called, for instance, with this signature:

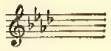
Ex. 1



the last sharp is on "d." Its scale is, therefore, the scale of the note above "d" or "e."

As for flats, the case is a little different. The flat last added is always on the fourth note of the scale. Therefore, by counting down four notes, the key-note is obtained. It so happens that this note corresponds with the foregoing flat in the signature. Therefore, we may say that the flat written first to the left of the new flat is the key-name. As an illustration:

Ex. 2



Here "d" is the last flat indicated. Therefore, the name of the scale here represented is "a," the fourth note below d (and also the next to the last flat).

Going through the pack of cards is like playing a game. It does not take long and the process may be reviewed at each lesson.

Descriptive Counting

By Louise Stuart Holman

If it is insisted upon that the pupil count aloud thus, "*One* quarter, *two* quarters, *three* quarters" (or whatever the notes happen to be) poor counting and faulty time-keeping will be eliminated. In short the pupil must name the kind of note as well as its number until perfectly sure of what he is counting. Then, of course, the calling of the kind of note may cease.

"A composer's style is the outcome of his admirations, and if his admirations all pertain to a bygone period he is apt merely to serve us up classical reminiscences under his own name."—Cyril Scott.

Musicians of the Month

(Continued from page 730)

1820; d. Malvern, England, November 2, 1887. Famous concert soprano with voice of great compass. Known as "The Swedish Nightingale." She married Otto Goldschmidt in 1852, living thereafter in England.

7—William Billings, b. Boston, Massachusetts, 1746; d. there September 29, 1800. Pioneer American composer. He introduced instruments into the church choir and broadened the scope of sacred music to a wonderful extent.

8—Heinrich Schütz (sheets), b. Kostritz, Germany, 1585; d. Dresden, November 6, 1672. An early dramatic composer, the century predecessor of Handel and Bach. His writings embrace both sacred and secular music.

9—Charles Camille Saint-Saëns (sansahns), b. Paris, France, 1835; d. Algiers, December 16, 1921. Renowned composer of unusual dramatic gifts, as his biblical opera, "Samson and Delilah" testifies. Was also a famous pianist and organist.

10—Giuseppe Verdi (ver'dee), b. Le Roncole, Italy, 1813; d. Milan, January 27, 1901. The representative Italian opera composer of his time. "Aïda," "Rigoletto," "Il trovatore" and "La traviata" are four of his greatest dramatic works.

11—Theodore Thomas, b. Esens, Germany, 1835; came to New York City when a boy; d. Chicago, Illinois, January 4, 1905. Eminent musician and conductor who wielded a strong influence in musical development in the United States.

12—Francesco Florimo (flo're-mo), b. San Giorgio Morgeto, Italy, 1800; d. Naples, December 18, 1888. Writer, librarian and composer of merit.

13—Moritz Hauptmann (howpt'mahn), b. Dresden, Germany, 1792; d. Leipzig, January 3, 1868. Violinist, theorist and composer in large and small forms.

14—Sir William George Cusins, b. London, England, 1833; d. Remonchamps, Belgium, Aug. 31, 1893. Conductor, composer and distinguished piano pedagogue.

15—Alexander Dreyschock (dri-shok), b. Zack, Bohemia (Czecho-Slovakia), 1818; d. Venice, Italy, April 1, 1869. Piano-performer and composer. Best known for his piano pieces.

16—Giuseppe Guarnerius (gwar-nay're-us), b. Cremona, Italy, 1687; d. there in 1745. Celebrated violin-maker. His instruments are by some considered equal to those of Stradivarius. He was the most outstanding member of a famous family of violin-makers.

17—Giovanni Matteo Cavaliere di Candia Mario (mah'ri-o), b. Cagliari, Italy, 1810; d. Rome, December 11, 1883. Dramatic tenor of note. Married the prima donna, Mme. Grisi.

18—Francis Thomé (to-may), b. Port Louis, Mauritius (Isle of France), 1850; d. Paris, November 16, 1909. Influential composer for stage, ballets, piano and voice.

19—Ferdinand Schubert (shoo'bert), b. Vienna, Austria, 1794; d. there February 28, 1859. Elder brother of Franz Schubert, and a composer of church music, as well as the Director of the Normal School, Vienna.

20—Henry Gamble Blagrove, b. Nottingham, England, 1811; d. London, December 15, 1872. One of the prominent violinists of his century.

21—Don Miguel H. Eslava (es-lah'vah), b. Burlada, Spanish Navarra, 1807; d. Madrid, July 23, 1878. A musician of versatile genius; court-conductor, editor and theorist.

22—Franz Liszt (list), b. Raiding, Hungary, 1811; d. Bayreuth, Germany, July 31, 1886. A master-creator of music and one of the most brilliant of all pianists. His *Hungarian Rhapsodies* are universally known and loved.

23—Jean-Philippe Rameau (rah-mo'), b. Dijon, France, 1683 (biographers differ on the date of his birth, some giving it *September 25*, 1683); d. Paris, September 12, 1764. Distinguished for his dramatic writings; also an organist and theorist.

24—Ferdinand Von Hiller, b. Frankfort, Germany, 1811; d. Cologne, May 10, 1885. Conductor, pianist and a composer in varied forms of classic design.

25—Georges Bizet (bee-zay'), b. Paris, France, 1838; d. Bougival, June 3, 1875. Skillful pianist and composer, largely for the stage. Considered an innovator in dramatic art. The opera "Carmen" brought him fame.

26—Domenico Scarlatti (skar-lah'tee), b. Naples, Italy, 1685; d. there in 1757. Early virtuoso and composer for the harpischord. The famous son of a famous father.

27—George Alfred Gibson, b. Nottingham, England, 1849; d. Mentone, France, May 21, 1924. His reputation rests on his concerted music playing and his ability as a violin teacher.

28—Caroline Unger or Ungher, b. near Pest, Hungary, 1805; d. Florence, Italy, March 23, 1877. A celebrated soprano with impressive dramatic ability. Singer of Beethoven's Masses under his conducting.

29—Harold Edwin Darke, b. Highbury, England, 1888. A highly distinguished organist, composer and conductor. Regarded as one of the most capable of the younger English organ virtuosos.

30—Eugene Gruenberg (gren'berk), b. Lemberg, Austria, 1854; came to the United States, making his residence in Boston in 1891. Violinist and eminent teacher and composer for this instrument.

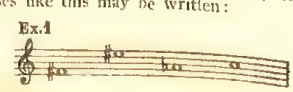
31—(Albert Martin) Robert Radecke (rah-dek'e), b. Dittmansdorf, Germany, 1830; d. Wernigerode, June 21, 1911. Conductor and composer for stage; also writer of symphonic works and many part-songs.

Teaching Enharmonic Changes

By Albertha Stoyer

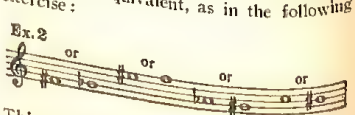
Very few pupils in the lower grades of music know that an enharmonic change is a passage or note in which the notation is changed but in which the same key or keys of the instrument are employed. To be certain that they know this thoroughly exercises like this may be written:

Ex. 1

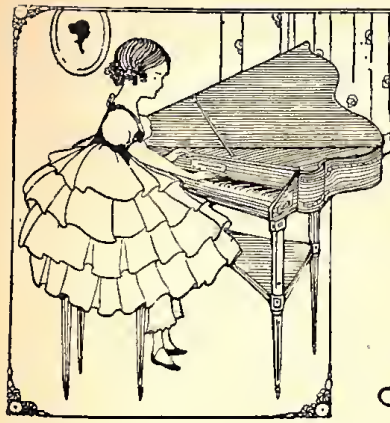


The pupil writes after each note its enharmonic equivalent, as in the following exercise:

Ex. 2



This work is specially interesting to pupils who are working for music credits in the Public Schools.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

? ? Ask Another ? ?

1. Who wrote "Hark, the Herald Angels Sing"?
2. What is the relative major of C sharp minor?
3. What was the nationality of César Franck?
4. Name three famous composers whose names begin with S.
5. What is the Italian term for "as fast as possible"?
6. What is "improvising" or "improvisation"?
7. What letters make the dominant 7th chord in the key of F♯ major?
8. How could you express the value of four thirty-second notes, plus two sixteenth notes in one note?
9. Is the bass tuba a wood or a brass instrument?
10. Which composer is this?

Which One Are You?

By Lydia N. Blakeslee

Johnny Glum looks like this:

and says:
"I can't learn it."
"I do not like this piece."
"I hate scales."
"I forget to practice."
"I don't like music-lessons."
"I always watch the clock."
But Billy Smiley looks like this.

and says:
"Sure, I can learn it!"
"I love this piece."
"I'm crazy about scales."
"I never forget to practice."
"I love music-lessons."
"I always do my best."
"I hope to be a good musician."

The Music Fairy's Story

(One-Act Playlet)

By Pauline Sherman

Characters: Louise.
Louis, her twin brother.
The Fairy of Music.

Time: Evening.

Scene: The music room

[*Louise* and *Louis* have been practicing on the duet their music teacher has given them.]

Louise: Oh, this is so hard! I'm not going to practice any more!

Louis: What's the use of practicing our duet? It is very difficult, and, besides, we shall know it any way when we play it before Miss Rose.

[A tiny voice is heard from the piano, and the twins are surprised to see a very tiny little lady appear, as if from nowhere.]

Louise and Louis: Who are you?

Little Lady (laughing): I am the Fairy of Music. Your piano sent for me and told me that you do not like to practice.

Louis: How can we practice when our duet is so hard?

Fairy: Did you know that there is an old saying that "practice makes perfect"?

[*Louise* and *Louis* hang their heads.]

Fairy: Louise and Louis, you must practice very hard. Music is the greatest of the Arts. If you will sit down, I will tell you some of its interesting history. The world has its history—and so has music!

[They all sit down on the soft rug.]

Fairy: Did you know that music has been one of the most beautiful things in the world since the beginnings of history?

The first music of importance was composed by the Hebrews for their religious services. Then came the Greek music which was composed and sung in honor of the gods they worshipped. In the Middle Ages music was encouraged by the German minnesingers and French "trouvères who wandered from castle to castle with their lutes which were stringed instruments resembling the violin.

Louise (interrupting): When was the piano invented?

Fairy: The *pianoforte* was invented by Cristofori, a Florentine instrument maker (born in Padua), in 1711 (some authorities say 1709).

Louis: Were there any great composers during this time?

Fairy: I am very glad that you are showing an interest in music. There were a few great composers at this time, but it was not until the seventeenth century that music was made greater by the German, Johann Sebastian Bach. This composer laid the foundation of all great music.

Louise: Did all the great musicians practice hard?

Fairy: If the masters had not devoted most of their lives to their art, would they have been great, and would music be the great art it is to-day?

There is a very beautiful story about Handel.

Louise and Louis: Oh, tell it to us, please!

Fairy: When Handel was about your age, he loved music above all things, but he did not have any musical instrument on which to practice. One day he found an old, forgotten spinet in the attic of his home. From that time, he practiced in secrecy. One night, his family was awakened by the most beautiful music they ever heard. Imagine their surprise when they found little Handel in the attic at the old spinet! Little did they dream that their little musician would some day startle the world and become a byword in the annals of music!

Louis: Oh, that is a very beautiful story! Handel must have been a wonderful person!

Fairy: You, Louise and Louis, have a wonderful piano—and yet you do not like to practice. If Handel had had your opportunity when he had been your age, do you think that he would have neglected it?

Louise and Louis: We promise to practice *very* hard from now on. We may yet become great musicians! We did not even dream that our advantages are even greater than those of some of the masters.

[The Fairy flies out of the window, and *Louise* and *Louis* start to practice. SLOWLY and CAREFULLY!]

Curtain.

THE BOY HANDEL IN THE GARRET

Margaret's Best Lesson

By Edna M. Schroeer

(For Very Little Juniors)

"Margaret! You'd better practice now."

"Oh dear, that's mother! Now I suppose I'll have to practice. And I had such a pretty dress to try on dolly, too. It seems as if I never do anything but practice. Every time mother sees me she says, 'Margaret! You'd better practice now.' Oh dear, I do hate to practice so." Margaret sighed a big sigh for such a little girl, and started reluctantly into the house.

"Oh," complained a little voice, "why do I always have to try on dresses? Everytime you look at me I know I have to try on a new one, and I do hate to try them on. Really I do."

"But you're getting a new dress," answered Margaret after she had recovered her first surprise at hearing her dolly talk.

"But *you* are learning a new piece—learning more about that wonderful instrument of yours. How I wish that I could learn to play it, too!" exclaimed dolly.

Margaret hung her head. Why had she never thought of that? of course she was learning more about music—about that wonderful instrument her father had given her for her very own.

"I'd be so happy," dolly was saying, "if I could only learn to play. All well brought up dollies learn to play or sing. Please, Margaret, won't you teach me? I'll practice every day when you do. Please, won't you?"

"Why didn't I think of that before? Won't we have fun? It will be so much easier to practice when I can teach you my scales and exercises. Then we can play we're at a concert, and I'll play my pieces for you. Come on, let's hurry! Time goes so fast, you know, the hour'll be up before we scarcely get started."

Tommy's Mistake

By Alice B. Williamson

"I'd like to hear a flautist play,"
Said I to my Papa one day;
"And do you think I'll ever see
A little hautboy, just like me?"

My father, with a funny look,
Said, "You've been reading some old book,
For these are terms of long ago
That modern children wouldn't know.

"You see, my dear, the 'flautists' toot
Upon an ordinary 'flute';
And 'hautboys' are, I grieve to say,
Just 'oboes' spelled a different way!"

JUNIOR ETUDE—*Continued*

Little Biographies for Club Meetings

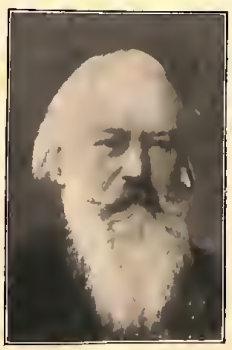
No. 21—Brahms

Of all the great composers Brahms was one of the greatest, and as time goes on he is being more and more appreciated. His life was uneventful and unexciting, and one can therefore consider and study the music he wrote and left to the world rather than consider the things he did in his lifetime.

Johannes Brahms was born in Hamburg, Germany, in 1833. (Johannes is a German form of the name "John" and the J is pronounced like "Y".) His father played in a theater orchestra. So Johannes was accustomed to hearing music played and talked about. As soon as he was old enough he started piano lessons and before long was also studying harmony and composition. He turned out to be a good pianist and made some tours as a concert player, as well as a conductor.

But he really did not care for this kind of public life. He much preferred a quiet, stay-at-home life; so he settled in Vienna—that very musical city—where he spent his time composing (appearing in concert just now and then) and where he remained until his death in 1897.

As a youth he became a friend of Liszt and Schumann. Schumann being editor of a magazine at that time wrote some very complimentary articles about him, and this, of course, made the public interested in his compositions.



1833—Brahms—1897

He thoroughly enjoyed composing, and, as he did not have to spend a lot of time teaching or conducting, or playing the organ, or directing conservatories, as many other great composers did, he had plenty of time to compose. Composition, of course, is one of the things that cannot be done in a rush—that is, if it is to be done well.

Brahms always did his work well, making changes and corrections in his compositions until he thought they were as good as he could make them. "Good enough" was never good enough for him, nor did he much care what anybody thought of him. He spent his time writing beautiful music, and it really did not make much difference to him whether people liked it or not. They did, however; at least the people that liked *good* music liked it.

His music might be considered "intellectual" rather than emotional, and he never tried to make it describe anything, as some composers did. For this reason, many people call his music "absolute" music. And many people today look upon Bach, Beethoven and Brahms—the three B's—as the greatest composers. However, as composers are so different and had different work to do at different periods of time, it is really not possible to make comparisons.

Brahms' best-known compositions are his four symphonies, two concertos for piano and orchestra, several overtures and large choral works, string quartets, violin sonatas and many lovely and poetic songs. He did not write any operas, as the dramatic field did not appeal to him at all.

Try to borrow a phonograph and get some of his records, even if only a few. It would give you a much better idea of his music. For, you know, it is impossible to produce something on the piano that was written for full orchestra or string quartet or chorus and expect to have it sound at all like the real thing! Besides, most of the things Brahms wrote for piano are really too difficult for most juniors to play.

However, some of his smaller things that you might play at your meetings—though they are not easy—are: *Hungarian Dance, No. 3 or 6.* for four hands; *Hungarian Dance, No. 7; Waltz in A flat, Waltz in E; Intermezzo in E flat; Lullaby,* arranged for piano by E. Gest.

Questions On Little Biographies

1. *Did Brahms have an exciting or a quiet life?*
2. *As far as his music is concerned, what kind of worker was he?*
3. *Where and in what country was he born?*
4. *What are some of his important compositions?*
5. *Who are the three great composers whose names begin with B?*
6. *When did Brahms die?*

The Two Princes

By Viola M. Seaver

Mildred was studying expression marks that were in her lesson. It seemed so hard to remember if *piano* meant *loud* or *soft*. This week her teacher told her she could not have a gold star unless she could remember which mark meant *loud* and which meant *soft*.

"Oh, dear, I can't remember!" she said.

"Good-evening, Mildred. May we come in?"

Mildred wheeled about to see who was calling her, and there, standing on the window-sill, were two lads who looked like princes in a fairy book. They bowed very low and entered the room.

Mildred was so startled that she could not speak. She gazed first at the tall, thin lad and then at the great, big, fat one with his double chin. He was dressed in a scarlet robe while the other one was clad in palest blue.

They came to her and bowed again, and the big one said in a deep, heavy voice:

"Mildred, we are princes of the Castle of Expression Marks. My name is *Forte* and I walk as you must play the notes when my initial, *F*, is written on the music." He stamped across the floor so that he could be heard next door.

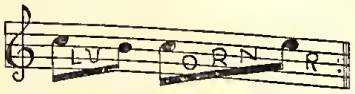
Mildred laughed. "You're so big and fat, you just can't help but make your footsteps loud."

"Mildred," said the tall, thin prince, "I'm *Forte's* cousin, *Piano*, and see how soft my footsteps are?" and he walked across the room, with steps so dainty you could hardly hear them at all.

Standing side by side, they then sang this little song to her and disappeared with smile and bow:

Now, Mildred, don't forget us, please,
When our nicknames you will see,
Just play your tones quite soft and sweet
When you see letter *P*.

But letter *F* means heavy, quite,
Just make it loud and strong,
And now, if you'll remember us,
We both will run along.



Dear Junior Etude:

I am very interested in your Letter Box. We have a Music Club called The Mozart Club and we meet every other Saturday. We have only seven members. I would like to see some letters from others telling how we could improve our club.

From your friend,
Aerial Bert Vess (Age 10),
Texas.

N. B. As no one knows in what way Aerial's club needs improving it would be difficult to make suggestions, wouldn't it?

Answers to Ask Another

1. Mendelssohn.
2. E major.
3. Belgian born. But he became a French citizen.
4. Schubert, Schumann, Saint-Saëns.
5. Prestissimo.
6. Playing spontaneously, or "making it up" as you play.
7. C-sharp, E-sharp, G-sharp, B.
8. By one quarter note.
9. Brass.
10. Chopin

Dear Junior Etude:

Every Thursday night our class of Junior music pupils go over to our teacher's studio and study scales and chords, talk about the great composers and play games. Sometimes we invite primary or senior pupils to come and hear us play the pieces by the composers we have been studying. At our last meeting we played some early eighteenth century music.

From your friend,
Ila Klosterman (Age 11),
Minnesota.

Dear Junior Etude:

I enjoy reading about the great composers in the Junior Etude. Our teacher has just organized a music club. We have very pretty buttons to wear with different composers on them. I chose Beethoven for he is one of my favorites. I am making a music scrap book which I hope will be one of the best in the club.

From your friend,
Mary Jane Blair (Age 11),
Iowa.

Dear Junior Etude:

Although I am seventeen I hope I am not too old to write to you. I live in Scotland but am English and was born in London. I am very fond of music and have just started piano lessons. My teacher says I have a very good ear. I am not boasting when I say that once I play a piece I have it by memory. I memorized the first movement of Beethoven's *Moonlight Sonata* at the first reading. We have a gramophone and some wonderful orchestra records, and it is here that I have to thank your great country for them, for the orchestra that made these records is the Philadelphia Symphony Orchestra, conducted by Stokowski. It must be wonderful to hear such players.

From your friend,
William B. Tawse (Age 17),
60 Hammerfield Avenue,
Aberdeen, Scotland

JUNIORS OF VERSAILLES, KENTUCKY, DRESSED FOR COSTUME RECITAL

JUNIOR ETUDE—*Continued*

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Could I Do Without Music?" Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of October. Names of prize winners and their contributions will be published in the issue for January.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Taking Care of the Voice

(PRIZE WINNER)

The voice is a very delicate organ of the body and particular care should be taken of it to avoid any strain on the voice box. Man is endowed by nature, except in rare instances, with a perfect vocal apparatus. When abnormal conditions are found they are usually in the adult voice and are due largely to misuse. In other words defects are not inherent but acquired and can be removed. Often these defects are acquired by the forcing of a vocal strain on the voice box. Forcing the voice to utter a sound beyond its ability may ruin the voice for life as far as a vocal career is concerned. Therefore it is necessary that the voice be trained to the different emotions of sensation; for if the vocal instrument is injured, a mechanical one cannot be supplied.

SHIRLEY BARNWELL (Age 14),
Kentucky.

Taking Care of the Voice

(PRIZE WINNER)

The human voice is the most wonderful musical instrument in the world. However, some voices, from abuse and misuse, are not musical. Few people develop great singing voices, but every one can care for his voice and make it musical. The best way to get a clear, strong and pleasant voice is to have a vigorous, well grown and healthy body. Beware of bad colds that block the nasal passage. Protect the throat in extremely cold weather to prevent sore throat and tonsillitis. Sometimes the voice is lost for many days from these affections. Never strain the vocal cords by strident yelling at ball games. This cracks the voice by stretching the vocal cords and this sometimes can never be cured. Learn to speak with a clear enunciation and with a pleasant tone.

Gilcin Meadors (Age 13),
Mississippi.

ANSWER TO KING'S MOVE PUZZLE IN MAY

Trombone
Organ
Violin
Piano
Flute
Bassoon

PRIZE WINNERS FOR MAY PUZZLE

Frances Larrick (Age 12), Virginia. Sallie G. Pridgen (Age 13); North Carolina; Louise Greenleaf (Age 7), Massachusetts.

HONORABLE MENTION FOR MAY ESSAYS

Robert Cecil Blunt, Vivian McClure, Daphne D. Steinett, Alice Petska, Betty Jane Auer, Betty Blass, Elizabeth Hughes, Petra Quinn, Katherine Matola, Marion Downs, Ethel Lucek, Morton Goldberg, Martelle Balker, Frances Strychalski, Faith Offenbach, Phyllis Biner, Mabel Trudulie, Cora Griffeth, Caroline McGee, Mildred Hadden, Hazel Strickland, G. Roberta Wilkie, Dorothy Nan Wandling, Gladys Gerbaus.

Taking Care of the Voice

(PRIZE WINNER)

Every singer should take care of his voice. It is absolutely necessary if you wish to succeed with your singing. You should be sure to sing always in the right register. It is a great mistake for a person with a high voice to try to sing in a low pitch, or *vice-versa*. One should not strain the voice nor sing louder than is natural. Never try to sing if you have a sore throat. It not only feels unpleasant to the singer and is unpleasant to listen to, but it is dangerous to the voice. All singers should take care not to catch cold. The voice is like a piece of very fine machinery, and you must take good care of it to obtain good results. The later years reveal whether or not the voice has had proper care.

ROBERT W. TAYLOR (Age 13),
British Columbia.

Puzzles

By G. BROWNSON

In each of the following sentences there is hidden the name of a composer:

1. Each opinion was different.
2. Ruth and Elizabeth were at home.
3. Rover diligently pursued his quest.
4. May we be relied upon?
5. Tom and his chum announced their decision.
6. In the mob a champion stood.
7. Did my uncle mention my name?
8. See the dog's tail wag nervously?
9. I am so glad you are having luck.

HONORABLE MENTION FOR MAY PUZZLES:

Maxine McBride, Mary Farni, Gertrude Sarkisian, Ruth Stein, Frances Williams, Ada Johnson, Vivian McClure, Gertrude Willard, Margaret Mast, Ruth Stelzer, Constance Brown, Anna Ruth Steiner, Mary Hope Doran, Ellen Wozniak, Helen Masterstock, June Snyder, Robert C. Blunt, Shirley Barnwell, James Schrubb, Gilcin Meadors, Floyd Smith, Betty Jane Auer, Faith Margaret Shattuck, Alice Petska, Daphne E. Steinnett, Virginia Dodge, Jean Helen Smith, Gertrude Brat, Horace Hutchison, Virginia Cox, Virginia Erdman, Juanita Miller, G. Roberta Wilkie, Pauline Naragon, Barbara N. Bennett, Elizabeth Stone, Ann Raum, Frances Quantius, Rosalie Mann, Gertrude Pieskie, Mary Calkins, Joan Skinner, Catherine McCandless, Charlotte Geyer, Dorothy Jean McIntyre, E Caroline Magnuson, Caroline McGee, Cora Griffeth, May Lipps, Mary Farni, Martha Fenyo, E Ruth Train, Robert Winters, Mary Edwards, Esther Jean Mahling, Priscilla Weston, Flora Williams, Sara Moore, Heyward, Adair Brasted, Dorothy Gonce, Bernice Golden, Donald Hahn, LaVerne Morgan, Helen Fischer, Ruhye Callier, Miriam Williams, Oranda Gabel, Reino Luama, Sarah Love.

Anybody can proctice,
Anybody can play,
Anybody can memorize
A meosure or two n day.
BUT
How do most people proctice;
How do most people play?
I intend to do better thon
Any one else, I soy.

EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Top Spinning, by C. W. Kern.

This delightful composition is in two divisions: a major part, all movement, and a minor part in which the right hand plays the solo. You will be interested to learn that the left hand accompaniment of the latter part is what is known as an "Alberti bass." The gentleman who popularized this type of accompaniment was Domenico Alberti—an Italian, as you can guess by his name—who died in 1740.

Quasi agitato really means, "as though agitated." *Lunga means* "long," and is often used with the word *pausa*, the two signifying "a long pause."

Favorite Waltz, by J. Brahms.

One of the loveliest of all the waltzes by this noted German composer is here engagingly simplified by our good friend, Mr. Mero. For a sketch of Brahm's life, look in another column of this month's JUNIOR ETUDE.

The two slurred eighth notes, on many of the third beats of the right hand part, are most important to notice. They are followed, in nearly every case, by a strong accent on the first beat of the measure following. Recordings of this waltz have been made by several prominent pianists, and if you will induce your parents to take you to a music shop to listen to these, you will learn many tricks of what grown-ups call "shading," that is, phrasing and variations in volume and speed.

The right hand arpeggios (*ahr-pej-jos*) in the last part of the waltz are the only difficult features. When the right hand thumb "passes under," it must do so quickly and smoothly, in order that no break in the movement of the music may occur.

The *a* in this composer's last name is sounded like the same letter in the word "farm."

Country Dance, by A. Louis Scarmolin.

The three-beat rest in the third measure from the end of the dance should actually be rather longer than three beats, by reason of the hold (𝄐) which the composer has indicated.

No one writes nicer music for rhythmic orchestra than Mr. Scarmolin, and we are certain that all you wielders of castanets and sand blocks, of tambourines and cymbals, will enjoy the good-natured rustic atmosphere of this composition.

Goblins, by Ella Ketterer.

This is one of four fascinating pieces in a group called *Fairy Tale Folk*, from the pen of a well known composer.

Try to get a really "scary" character into this number, so that it will conjure up in the minds of your listeners these strange busy little people called goblins.

Each group of four thirty-second notes must occupy the time of a single beat. They should not be played so rapidly, however, that they become uneven and blurred.

Play-time, by Pauline Story.

This affable little sketch is so simple that there is not much we can tell you to improve your interpretation. The left hand should, above all else, play with great evenness; for this type of accompaniment, when played otherwise, is most ugly and tiresome. The correct right hand phrases have been pointed out by the editor; and if you fail to observe them some dire end will befall you.

In Toyland, by Frederick A. Williams.

Here is a truly rousing march, extremely good for use in school marching. The three keys employed are G major, C major and F major—all very familiar to you by this time.

The many horizontal V accents must not escape your notice. They were added by the composer for a definite reason; and if you are not sure just how to interpret them, apply to your teacher for help. Steady rhythm is, of course, the main desirable in any march.

***

Scales in C,
And Scales in D;
All kinds of scales
In every key.

A Club with a Purpose

TO THE ETUDE:

During the past two years, we have attended several recitals of famous pianists and violinists, one or two symphony concerts and all of the Gilbert and Sullivan operas presented in New York.

We have already discussed the history and origin, or, rather, the origin and development of the opera and oratorio, and at present are studying the sonata in connection with Haydn, Mozart and Beethoven.

Our constitution reads that the purpose of the club is to teach and encourage a better understanding and appreciation of music and its composers. Such has been our aim and the results are very satisfying.

I have written this merely to tell Dr. Patterson that her plan is an excellent one which should be tried by more music teachers as a means of developing an interest in musical history.

SARA KENIGSON GOTHELF.

Music After Death

TO THE ETUDE:

I have always felt that, when we die, our minds keep on living. Those who have developed their mental powers here on earth will, after death, retain them. Those who have never exercised their brains in this life will join the nearest kindergarten in the future life.

Many of my adult pupils have asked me if they would forget all they knew about music if sickness forced them to stop working upon it. I have always held that they would lose their finger agility but not the mental power they obtained through the study of music. The thought of taking this power with them to the future world has kept a number of adults working upon their music.

In old age many people seem to fail mentally. But it seems to me that they have not lost their mental power but only the power to bring it into action. I believe this power will be restored to them in the future life.

If people could believe and think about this they would spend more time in developing their minds. It would also be a further incentive to them to keep up their music.

I am not a churchman or a scholar, and such a subject is far over my head; but it might be of interest to others to dwell on the various phases of this problem.

RUSSELL S. GILBERT.

Answers to Can You Tell?

GROUP No 28

SEE PAGE 772 OF THIS ISSUE

1. Palestrina.
2. A group of beats; or the space between two bars.
3. By sharping the root of the subdominant-seventh chord of a minor key, and then taking its first inversion.
4. France; *Complainte*, on the death of Charlemagne (A.D. 813).
5. Handel, in his oratorio, "Saul"; Beethoven, in his *Sonata in A-flat, Op. 26*; and Chopin, in his *Sonata in B-flat Minor*.
6. Whole-step, half-step, whole-step, whole-step, half-step, step-and-a-half, half-step.
7. Mrs. H. H. A. Beach.
8. The opening phrase from *I Know that My Redeemer Liveth*, from Handel's "Messiah."
9. "*My Days Have Been So Wondrous Free*"; written in 1759, by Francis Hopkinson, is supposed to be the first song by a native American composer. It was published in 1788.
10. An *opera* is a drama (either serious or humorous) set to music of artistic intent, for voices and orchestra, to be performed with scenery, costumes and action.

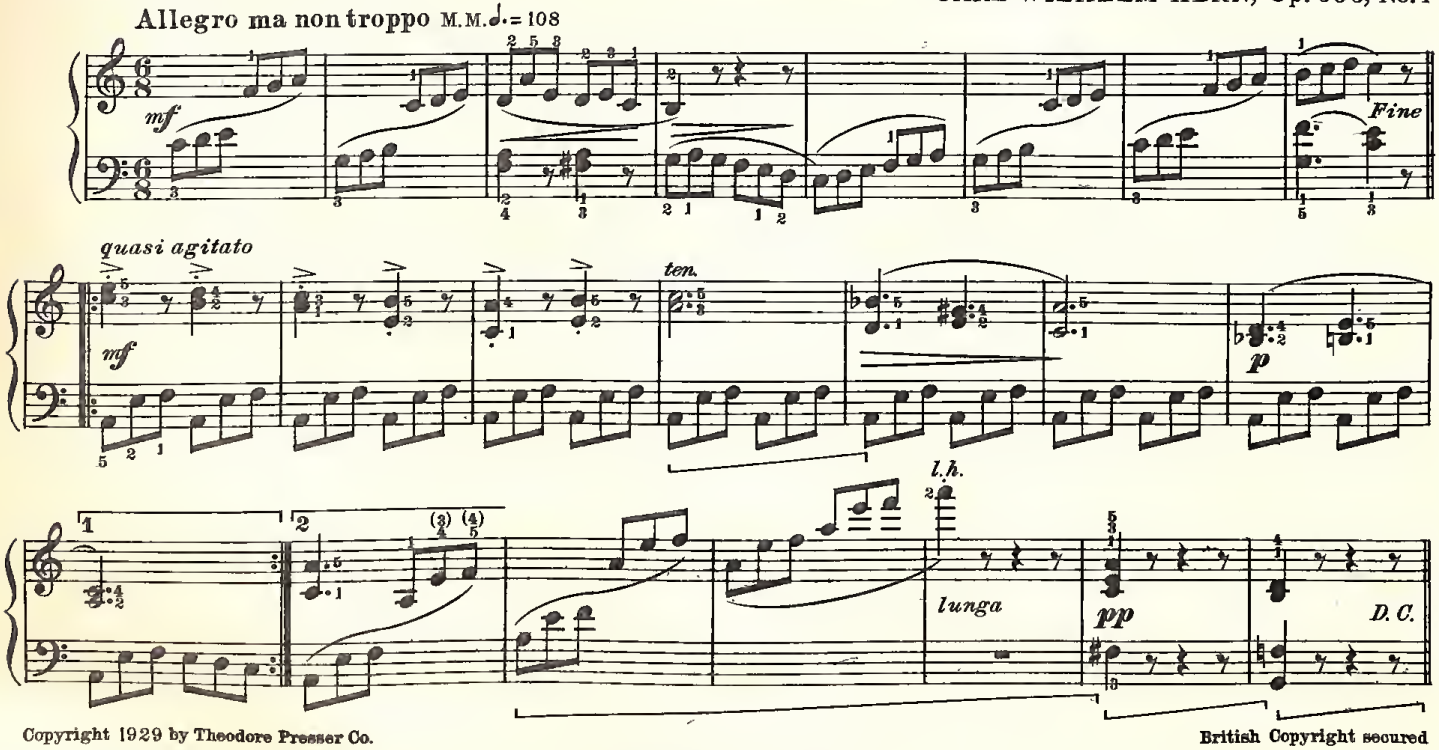
WATCH FOR THESE TESTS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE".

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

TOP SPINNING

A study in alternating hands. Grade 2½

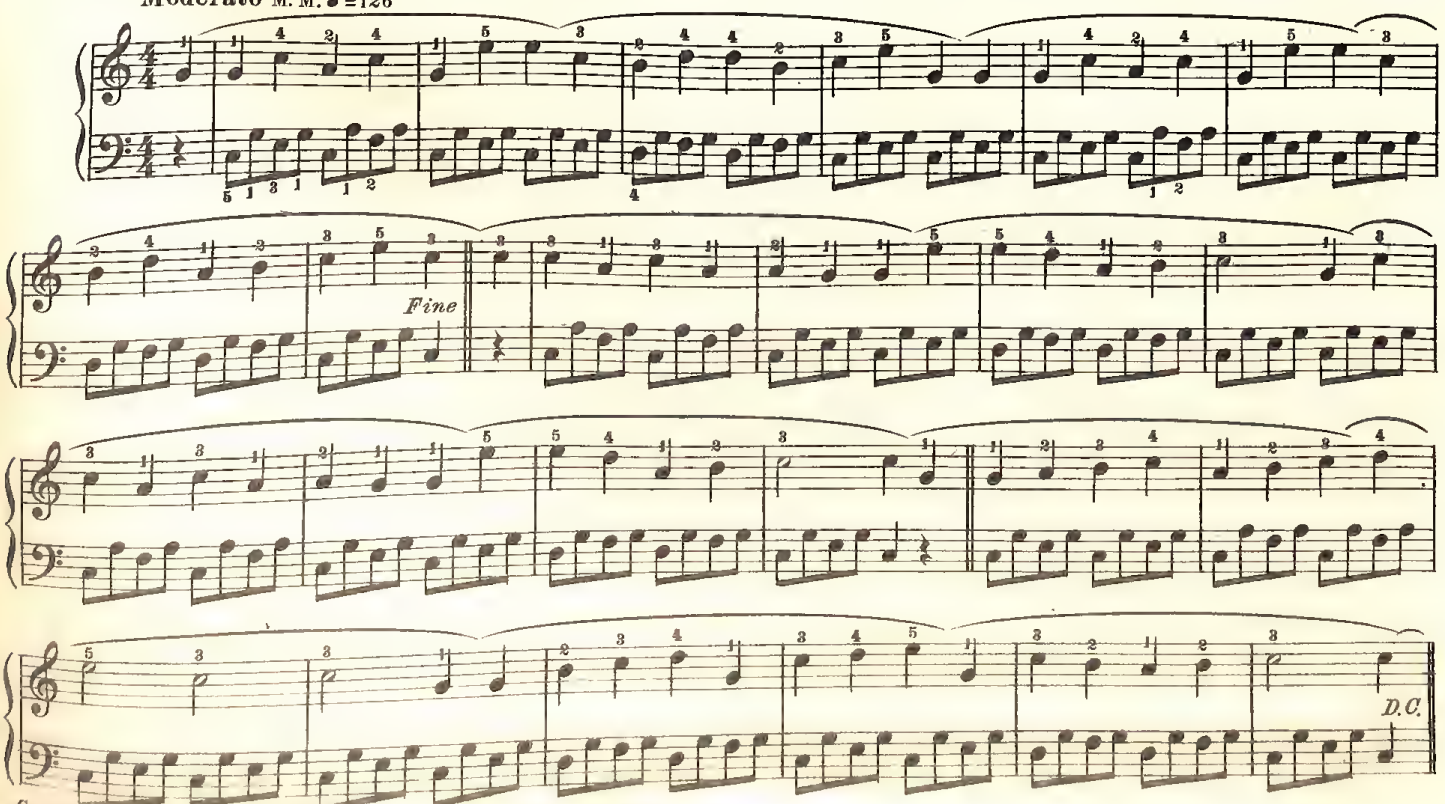
CARL WILHELM KERN, Op. 606, No. 1



PLAY-TIME

A very first piece

PAULINE B. STORY

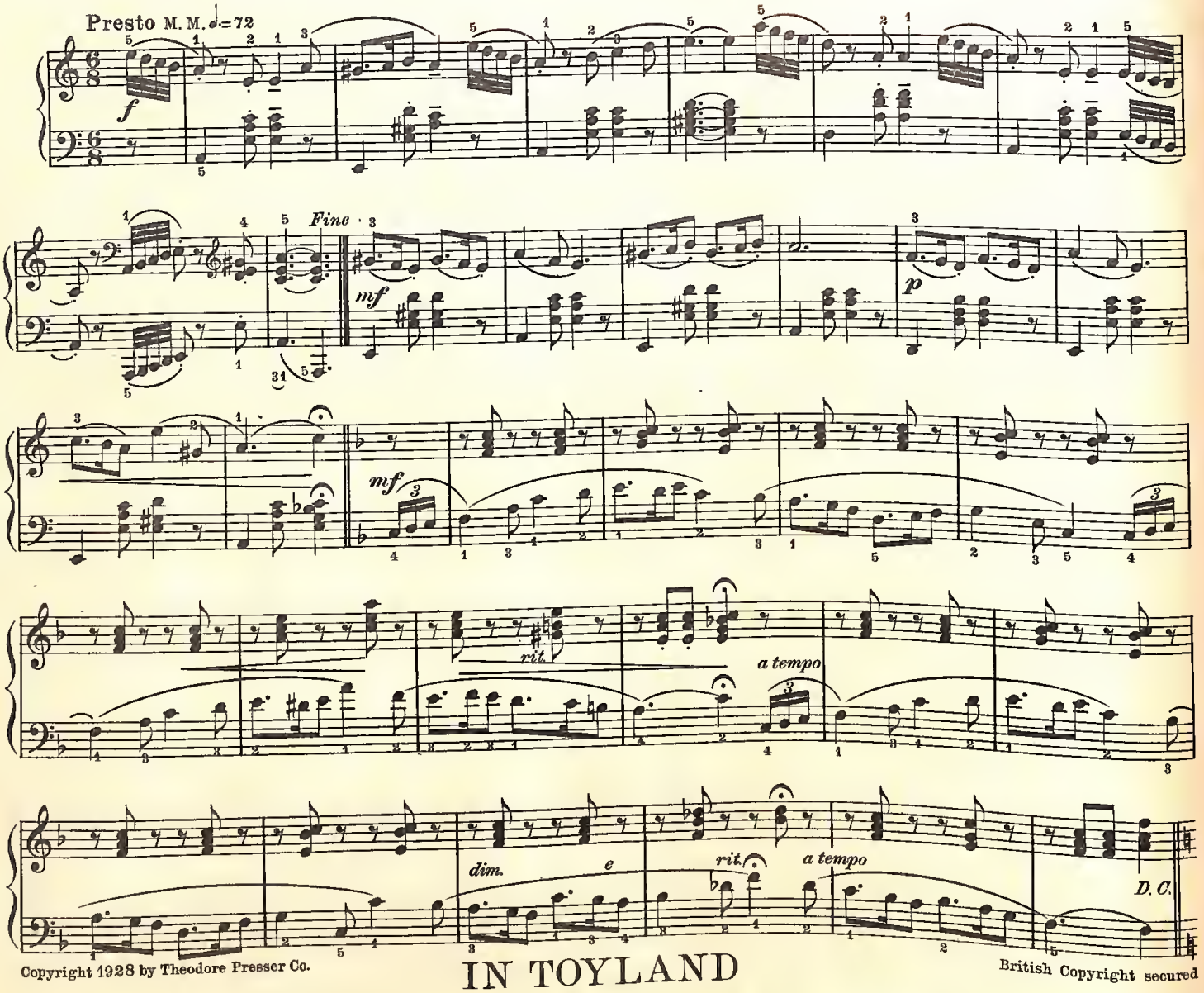


Other Music Sections in this issue on pages 713, 741, 749

GOBLINS

Rapid five finger work in the minor key. Grade 2.

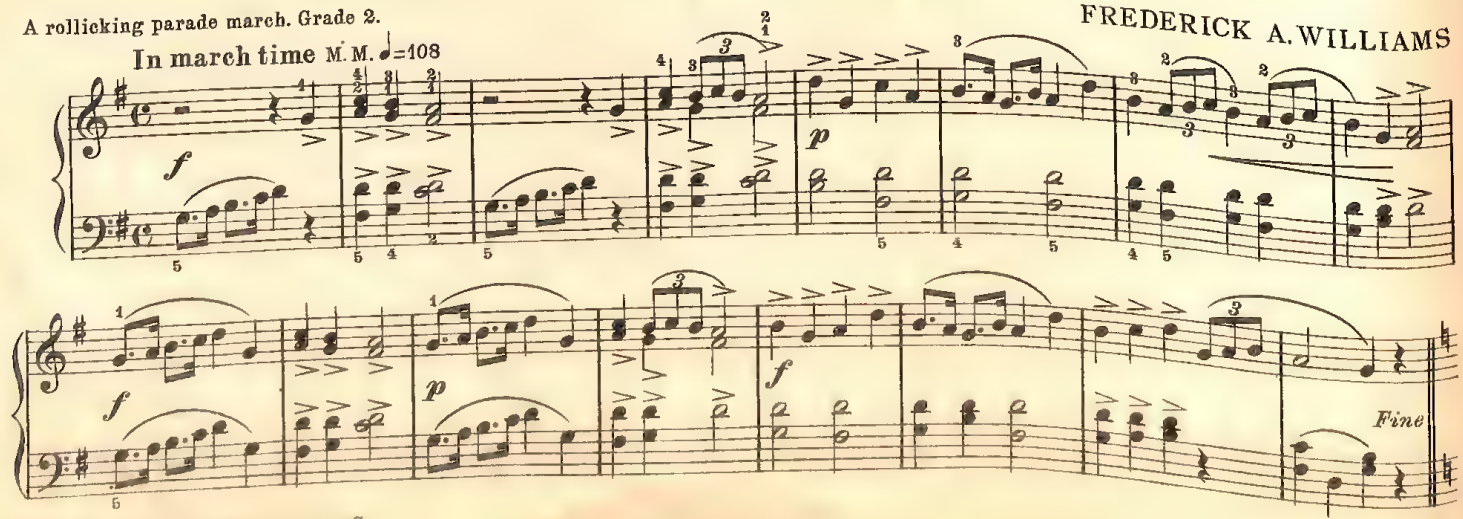
ELLA KETTERER

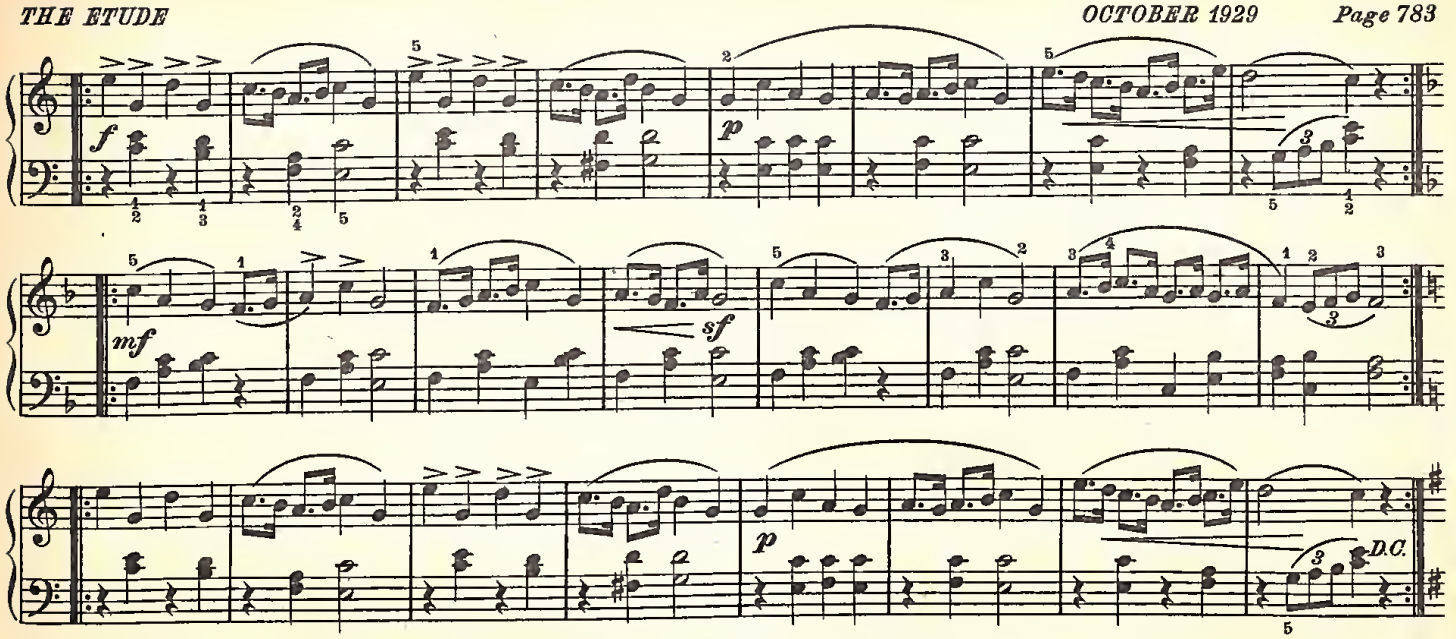


IN TOYLAND

A rollicking parade march. Grade 2.

FREDERICK A. WILLIAMS

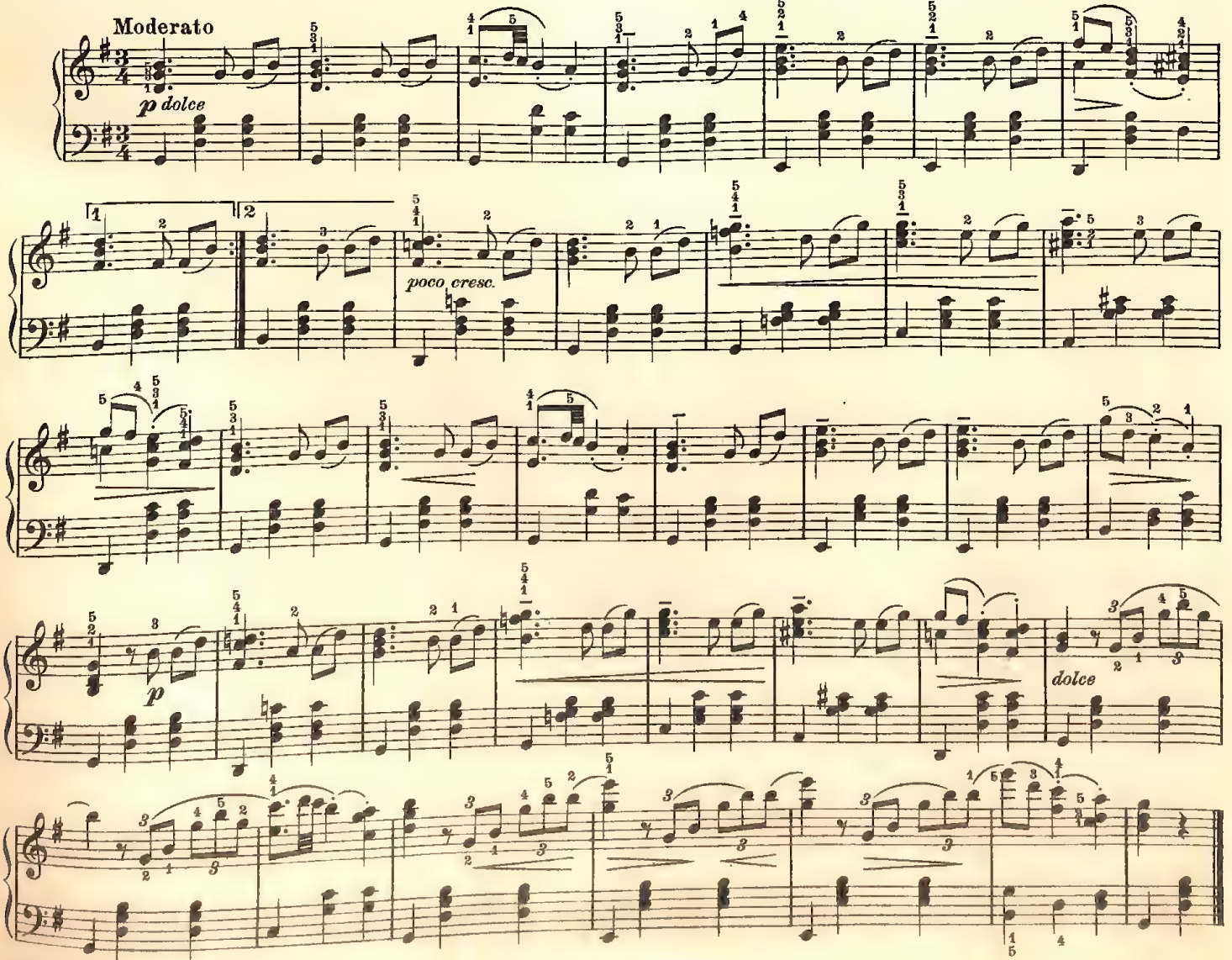




FAVORITE WALTZ

See the *Junior Etude*, Grade 2½.

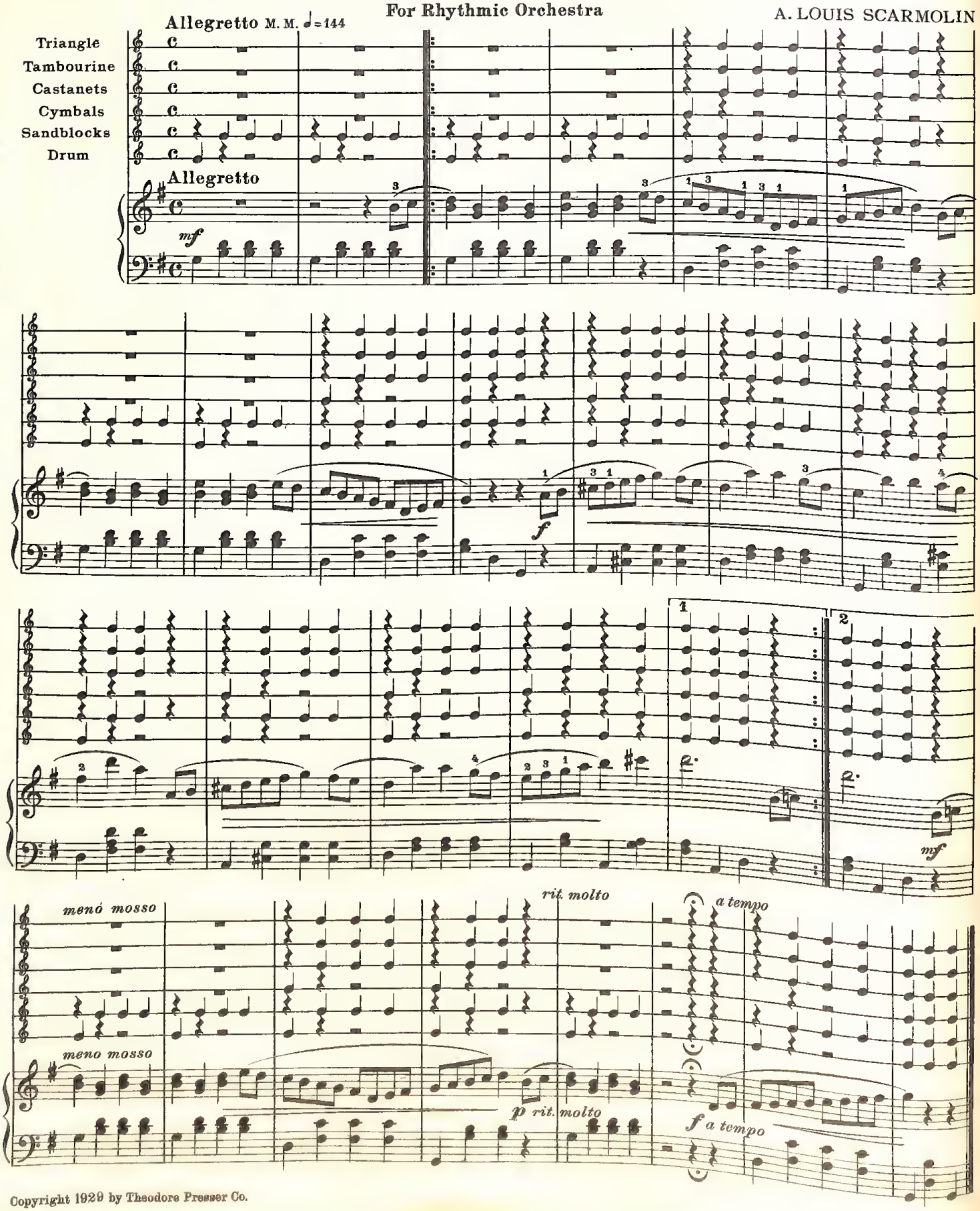
J. BRAHMS, Op. 39, No. 15



COUNTRY DANCE

For Rhythmic Orchestra

A. LOUIS SCARMOLIN



Musical Education in the Home

(Continued from page 770)

When Enthusiasm Cools

WHEN THE room is not kept warm the piano keys get very cold and almost freeze the player's fingers. Children are seldom overly eager to practice and when their indifference is combined with a cold room poor lessons are bound to result.

The piano and keys should be kept clean. The child should be trained to wash his hands before going to the instrument. Dirty pianos and fingers never lead to clear, clean playing.

If a piano has a bench it should be seen to that the pupil has the required number of cushions, or, better, books to sit on. He will never have a correct hand position with a too high or too low seat. The mother should ask the teacher's advice about this.

Mothers are usually watching for marks on the expensive piano and bench. If they would spend a dollar for a footstool for the little feet there would be fewer marks to scold about. Just let them but stop and think how they would like to sit on a chair with their feet not touching the floor and at the same time concentrate on a new language, for that is what music is to the child. Music is considered a most difficult art. In pursuing it let us make the child as comfortable as we can.

When deciding upon certain hours for the practice, the mother should so arrange them that the child will not be too tired or hungry. A tired body and an empty stomach will not aid the mind in learning. She should see that father does not turn on the radio when it is time to practice. Surely the lesson is more important!

The air in the room should be changed often so that there will be plenty of oxygen for the little body.

Now one last hint! The parent should never ask the teacher for harder music than he gives. Surely if he is worth employing he knows what is best for the pupil. Teachers are more than willing to please the parents in any reasonable way, but it certainly makes them see all the colors of the rainbow to send home a book with the pupil and have it returned at the next lesson with a note asking to "Please give Junior a more difficult book!"

GLADYS M. STEIN

Musical Books Reviewed

Who Is Who In Music?

We want to know; what we want to know; when we want to know it; and where we can find it. And that is the chief reason for a "Who's Who." In the present volume the editors have done a most commendable work. Not only have they brought together information regarding those who "have arrived" in America's musical caravan, but they have also called to attention much hitherto unnoted talent. All this has been done in a manner to make the data quickly available, on pages that are readily traced and easily read. If sometimes there is a little surprise at an omission, still it must be remembered that often the bird that would be most desired for such an aviary is most elusive of the fowler. The pages of illustrations furnish a rather complete portrait gallery of America's professional musicians. A book that should be on the desk of all who have need of ready information of our musical personalities.

Pages: 450.
Price, $5.00.
Who Is Who in Music, Inc.

Kings Jazz and David

By IRVING SCHWERKÉ

Twenty-seven terse, to-the-minute chapters, mostly reprinted from American and French journals, on pressing problems of the day—those on such topics as "Jazz is Dead, Long Live Jazz!" and "Where American Students Howl and Hope" hit the nail on the head with a most satisfying thud. All are good "newsy" articles. All throw light on obscure nooks of modern musical experience.

261 pages.
Price, $2.00.
Publishers: *Les Presses Modernes*

German Lyrics for English Singers

Selected by LUCIA YOUNG

Lyrics which have heretofore been graced by musical settings of Bach, Beethoven, Schubert, Schumann, Brahms, Wolf, Strauss and Humperdinck are here produced, as selected from "German Lieder." Lilting, pagan-ant, each sings itself into our hearts even in the reading of it. Here is substance for the folk-lore of a nation, with all that nation's love of flowers, birds and young lovers in springtime. Here are such verses as Burns might have written in his dreamier, if less impassioned, moments:

The glowworm's faint light takes us both by surprise,
And the stars come too soon in the dark-ening sky;
I bid my love go, with a soft good-bye,
And butterfly kisses to close her eyes.

True poetry are these German lyrics, of which we, in our fastidiousness of English classical verse, are all too ignorant.

Seventy-eight pages
$1.75.
Oxford University Press

Deep Song

By IRVING BROWN

—By one who cared enough really to become one of the Gypsies and yet retain just enough of the Columbia University professor to make him view them objectively.

—By one who heard the Gypsy's songs as they heard them and was able to re-sing them translated from Romany to English.

—By one who sensed the living pulse of these wandering tribes of the Hindoos and gave many years of his life that the'r age-old songs might have new expression in Western tongues.

—For those who enjoy music as it falls straight from human lips without the divergence of man-made convention or factory-made contrivance.

Full-page Illustrations.
355 pages.
Price: $3.50.
Harper and Brothers.

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The Last of the Titans

By MARY LAWTON

What magic in that single hyphenated name! It stirs emotion's depths and captivates the fancy!

The child of an Austrian army officer of small means, Hans Roessler, stationed at that time in what of Italy was then under Austrian domination, the little "Tod" received her early education in an Italian convent, where her voice was first discovered by the good Mother Superior Bernardine.

Paternal opposition was the first obstacle to be overcome to her adopting a singer's career. But there was a way, just as the indomitable Ernestine has found a way to overcome many and greater hurdles that would have closed the doors to success for a less courageous soul. But, whether it was an unsympathetic impresario, a jealous rival or the stunting blight of poverty, the triumphant personality of the Schumann-Heink that the world has learned to know, to cherish and to adore, ever found a way that left the enemy discomfited, but without a sting.

And it is this story that Mary Lawton has told in her truly fascinating style.

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Origin and Development of Light Opera

BY STERLING MACKINLAY

To those already awake to the development of light opera its history in more statistical detail is absorbing. But even the uninitiated may delight in these rehearsals—light opera posturing on the Grecian hills, gesturing on the Roman stage, burlesquing, singing, dancing on all the platforms of ancient, medieval and modern times.

Not a situation is omitted, not a trick is lost. The Danish Singespil, Russian Folk Opera, Spanish Folk Dance, Austrian Vaise-Opera, as well as further word on the Gilt-Opera, as well as further word on the Gilbert and Sullivan operas, saw this ground over and over. However, no stirring the rich with seed. However, no stirring the surface with a perfunctory reading will bring out the substance of this volume. It must be delved into deeply, with all one's faculties bend to the task and with a willingness to receive at each new turning of the page new information and fresh impressions concerning the development of this "all-fun" form of opera.

Forty-six Illustrations and 295 pages.
$5.00
David McKay Company.

The Piano and Its Care

By OTTO RINDLISBACHER

DUE to its size, its peculiar structure, and the lack of knowledge in regards to its mechanical parts, the piano as a musical instrument receives comparatively little attention. For its proper care, which means prolonging the life of the instrument and maintaining its highest musical qualities, a brief knowledge of its construction is invaluable.

The piano contains over two hundred steel strings which exert totally a pull of more than thirty thousand pounds, distributed evenly when the piano is in tune. When out of tune the strain becomes abnormal; the sensitive spruce sounding board, unable to withstand the uneven tention, is apt to warp or split. The result is a serious loss of resonance, and cracking of the plate that holds the pegs, thus making perfect tuning almost impossible. A piano in the home should be tuned once a year or oftener depending upon the amount of playing, the kind of playing, the weather, and the amount of care the piano has received.

Sudden heat or cold must be avoided. In a room where space is limited, the piano may be placed against an inside wall or partition some distance from the wall, but never against or too near an outside wall. Dampness and sudden change of temperature will swell the sound board and delicate wood portions, soften the glue, separate the parts, harden the felt hammers, and generally impair the action. Dry air from stoves is very injurious. The piano must be moved only when necessary.

When sweeping or airing the room, and at night the piano should be closed. During the day give it air and light as too much darkness causes the ivory keys to turn yellow. Direct sunshine, of course, is damaging to the finish and other parts. The keys should be cleaned with a soft white cloth dampened slightly with alcohol, care being taken not to come in contact with any varnished parts as varnish is soluble in this liquid.

Hammers and other parts containing wool are subject to ravages of moths. Where these pests are numerous it is well to place a number of camphor balls in the instrument. Children pounding the keys will cut the felt hammers, ruin the action, and put the instrument out of tune: to allow this will lessen their respect for the instrument and their appreciation of music.

Only an expert should be allowed to do the tuning. There is a certain dexterity required in getting perfect tune and pitch and in turning the keys so as to make them set.

Too many pictures and other bricabrac on top of the instrument only mar its appearance; neither should the bench be over-filled with music so as to cause the hinges to break when closing. If the piano is occasionally wiped with warm water (not hot), without soap, and immediately rubbed dry with a chamois or a soft cloth, no oiling or waxing will be needed. But if a polish containing fixed oils is used the piano must be rubbed vigorously every day to prevent oil from accumulating. Furniture oil should be used sparingly and the wood rubbed to a high polish or until it does not have any greasy feeling.

Above all it must ever be kept in mind that a piano is a delicate and sensitive musical instrument and not merely a piece of furniture.

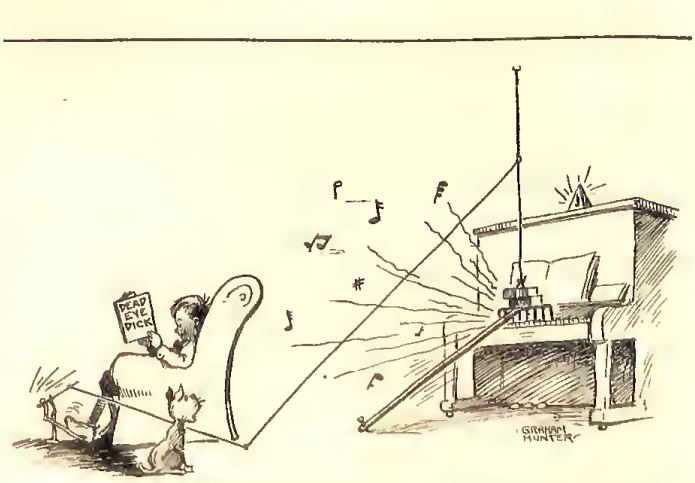
The Goal in View

By SAUL WACHANSKY

A GOAL, a prize, something to look forward to—this is what makes seemingly uninteresting finger studies attractive. Hence, the following plan.

A silver star is given to the pupil if the exercise is played through slowly the first week. Then, at the end of the second week, if the exercise is played to the teacher's satisfaction, a gold star is given. With the completion of every book of such studies with the required number of stars—that is, at least fifteen gold stars in a book of twenty exercises—a prize of a musical nature is given. Thus a pupil has an incentive to slow and thorough practice, and there is something to look forward to at the end of each book.

"In its higher manifestations talent so closely approximates the lower orders of genius that it is often not easy to distinguish them, and there are many cases that have occasioned dispute among critics."—FILLMORE.



THE MUSICIAN'S INVENTIVE SON COMBINES PLEASURE WITH PRACTICE

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Our Cover for this Month

We are indebted this month to Mr. Thomas B. Clarke of New York for his very kind and courteous permission to reproduce the remarkable portrait of Stephen C. Foster, painted by Thomas Hicks. The original canvas is now hanging with other notable paintings in the Clarke Collection in Philadelphia's new twelve million dollar Art Museum. This magnificent and imposingly situated Art Gallery has on exhibition some of the finest portraits in existence of outstanding people of earlier American days, and it is very fitting that in this collection there should be a portrait of Stephen C. Foster.

Stephen Collins Foster was born in Lawrenceville (Pittsburgh, Pa.) July 4, 1826, died in New York, January 13, 1864, and his name has been carved with the immortals because of his famous songs, "Old Black Joe," "My Old Kentucky Home," "The Old Folks at Home" and scores of others which have permanently won the hearts of many.

Thomas Hicks, who painted the portrait which has been copied for this month's cover of THE ETUDE, painted the portraits of many distinguished Americans. He was born in Pennsylvania in 1823 and commenced painting portraits when only fifteen years of age. He went to Europe in 1845 and returned to America in 1849. In 1851, he was elected a National Academician. He died in 1890.

Music for Harvest Festivals or Services, Armistice Day and Thanksgiving

While the variety of material obtainable for the occasions mentioned at the head of this article may not be as great as that which may be had for holidays such as Christmas and Easter, the demand in recent years has been such that quite a few appropriate publications have appeared. The Selection Department of the THEODORE PRESSER CO. is well-equipped to assist those seeking material for these occasions and will gladly make up for anyone requesting it, a package of choruses, solos, mayhap a few plays or pageants, from which a choice may be made and the material not desired returned for full credit. A folder listing select choruses will be gladly sent upon request.

Christmas Music

Although the vacation season has but recently passed and the winter schedule of church services just begun, it is not too early for the choirmaster to be planning the Christmas program. Music publishers have been preparing for months new publications and needed reprintings of standard and popular selections and the THEODORE PRESSER Co.'s corps of experts, including many actively engaged as organists, choir directors and singers in local churches is ready to give you the benefit of this experience by selecting material suitable for your particular needs, all of which material, of course, may be had for examination.

Two exceptionally fine cantatas for the Christmas season have been published this year, *The Birthday of the King*, by Norwood Dale and *The Manger Child*, by William Baines. Why not be one of the first to produce either of these?

Send for the folder "Christmas Music" listing appropriate anthems, cantatas, carols, services, vocal solos, pipe organ numbers and entertainments. It contains many helpful suggestions.

THE DAILY NEWSPAPER AT A FEW CENTS

TREES fall in primeval forests, chemists and giant maws reduce the wood to pulp, great paper making machines function, powerful locomotives and millions of dollars of railroad equipment are utilized in getting the paper to your town. This is done that a wonderful institution may use equipment costing sums of unbelievable hugeness to print upon that paper and deliver to you for a few cents a day the news obtained by high salaried correspondents in all parts of the world aided by telegraph, wireless, airplanes, photographers, celebrities, statesmen, nations, commonwealths and municipalities. Serving the many surely gives the individual much for little.

The Theodore Presser Co. serves many active in the various fields of music, making possible features of economy, convenience and helpfulness in service. Only a postal request is necessary to get catalogs on any classifications of music in which you are interested together with details of the service offered music buyers everywhere.

Advance of Publication Offers—October, 1929

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

BEGINNER'S METHOD FOR THE TRUMPET (OR CORNET)—H. REHRIG 65c

BOOK OF TRIOS FOR PIANO, VIOLIN AND CELLO 75c

CHANGES OF POSITION — VIOLIN — SEVCIK, OP. 8 ..... 30c

CLASSIC AND MODERN BAND AND ORCHESTRA COLLECTION—JOS. E. MADDY AND WILFRED WILSON—PARTS, EACH 25c

PIANO ACCOMPANIMENT TO ORCHESTRA..... 40c

EASY COMPOSITIONS FOR THE DEVELOPMENT OF TECHNIC AND TONALITY—PIANO—WRIGHT.. 25c

FIRST EXERCISES FOR THE VIOLIN—AD. GRUENWALD 40c

FIRST LESSONS IN BACH—BOOK TWO—CARROLL 30c

LIGHT OPERA PRODUCTION—GWYNNE BURROWS. 60c

LOUISIANA SUITE—PIANO—W. NIEMANN.... 60c

NECESSARY JINGLES FOR THE PIANO—BLANCHE FOX STEENMAN 30c

NEW PIANO ALBUM FOR YOUNG PLAYERS ...35c

NEW RHYTHMIC ORCHESTRA COLLECTION ...1.00

THE PASSING UNDER OF THE THUMB—PIANO—I. PHILIPP 45c

REQUIEM MASS FOR TWO-PART CHORUS—G. FABRIZI 35c

SCHOOL OF VIOLIN TECHNIC—OP. 1, BOOK THREE—O. SEVCIK 40c

New Music

In ever-increasing numbers patrons of the THEODORE PRESSER Co. are utilizing the unique and helpful service known as New Music "On Sale" Packages. These packages, containing about a dozen new pieces are sent monthly during the teaching season from September to May, inclusive, and teachers may select from them any material suitable for their needs, returning, at the end of the season, June 1, 1930, all unused copies for which full credit will be allowed. The subscriber's only expense is the small amount of postage required to send the packages.

This service is particularly helpful to the teacher who does not have ready access to the metropolitan music store, but it is also of assistance to the teachers in the large cities, as it enables them to examine the material at leisure in the seclusion of their own studios, make their selections and obtain additional copies from their dealer.

Similar packages are made up at regular intervals for voice teachers and professional singers, for organists, choirmasters and those interested in violin music. There is no "red tape" in having your name placed on the list to receive these packages. A post card request starts them coming to you, a post card request will stop them at any time.

Beginner's Method for the Trumpet (or Cornet)

By HAROLD W. REHRIG

This is a new instruction book now in preparation which will follow the lines laid out in the very successful *Saxophone Beginner's Book* by Mr. H. Benne Henton. The trumpet is growing in popularity by leaps and bounds and it is one of the indispensable orchestral instruments of today. Although it is now preferred in many cases, it has not displaced the cornet, but the two instruments are so similar in mechanism that the same instruction book will answer for either. This new book is a true beginner's book. It starts out plainly and logically and carries the beginner along pleasantly through simple yet most interesting material.

The special introductory price in advance of publication is 65 cents a copy, postpaid.

Knowledge is of Two Kinds; We Know a Subject Ourselves or We Know Where We Can Find Information Upon It

Samuel Johnson

Standard Graded Course of Studies

FOR THE PIANOFORTE

IN TEN GRADES

By W. S. B. MATHEWS

Mathews' "Standard Graded Course" unquestionably is America's most outstanding piano work. It is the original of all the graded courses of piano studies. This course is an unsurpassed compilation of standard etudes and studies and portions of compositions particularly useful to the piano student, selected from the best composers and arranged in progressive order from the very beginnings to the highest degrees of virtuosity.

Hundreds and thousands of accomplished performers upon the piano in America today started and developed to the heights of proficiency with Mathews' "Standard Graded Course." It maintains its leadership as a fine modern course of piano study because it is constantly revised and kept apace with the latest and best ideas in teaching procedure under the critical and watchful eyes of leading educational experts and foremost piano pedagogs.

Recent tendencies to begin very young children in the study of the piano resulted in the creation of "Music Play for Every Day" and its sequel, "Happy Days in Music Play," as preparatory substitutes for use with little tots in place of the usual first two grades of the "Standard Graded Course."

Thousands of successful teachers throughout the country use Mathews' "Standard Graded Course" from the very beginning as the mainstay of the course of piano study given by them to their pupils. Progressive teachers have recommended this course because of the freedom it permits in the selection of pieces and special studies to supplement the various grades. With each grade, there are suggestions of pieces, studies and collections that may be used in conjunction with the study material provided by the "Standard Graded Course." Any of this suggested material may be secured for examination. In fact, teachers always have the opportunity of calling upon the THEODORE PRESSER Co. for further suggestions of materials to cover any grades or phase of musical study, and through the "On Sale" plan, may secure such material immediately upon request for examination.

Classic and Modern Band and Orchestra Collection

By JOSEPH E. MADDY & WILFRED WILSON

The preparation of this large and important work has taken considerable time and energy. Consequently, we must ask for a little patience on the part of those of our patrons who have subscribed for the work. The names of the two authors should be a sufficient guarantee of the general excellence of this undertaking. The Collection is both for Band and for Orchestra, with the contents practically alike, but the parts not interchangeable. In ordering, be sure to state which band or which orchestra parts are desired. The special introductory price in advance of publication for instrumental parts, either for band or orchestra, is 25 cents each, postpaid. The piano accompaniment for the orchestra book is offered at 40 cents in advance of publication.

Easy Compositions for the Development of Technic and Tonality

For the Pianoforte

By N. Louise Wright

The ability to create tuneful yet instructive material for the early grades of pianoforte study is possessed by very few composers. Among the contemporary writers none has been more successful than N. Louise Wright and her new works are looked forward to with much interest by piano teachers. We believe this new book will be very well received and feel certain that the young student in the second grade who is given a copy will be duly impressed with the prospects of mastering pieces having two, three and four flats, signatures seldom met with in this early grade. The advance sale of this work has been most encouraging and we hope soon to have the copies ready for delivery. While the work is "on press" don't neglect to place an order for your copy at the special advance of publication, cash price, 25 cents, postpaid.

The Passing Under of the Thumb

Technical Exercises for the Pianoforte

By I. Philipp

Elsewhere on this page we have listed a little book, *Necessary Jingles*, which is devoted to "Thumb Crossings." This, of course, is for young beginners. We have now in publication another new work devoted to the same subject, but this is an exhaustive technical manual for intermediate and advanced players. It is a book that might be used in one's daily practice over a term of years. All possible phases of the use of the thumb in all sorts of passages are covered thoroughly.

The special introductory price in advance of publication is 45 cents a copy, postpaid.

New Rhythmic Orchestra Collection

Piano teachers of young students have found that the work of both student and teacher is made lighter if the youngsters are given an early opportunity to develop a sense of rhythm by playing in a rhythmic orchestra. For students of the violin and other instruments of the orchestra and band the training afforded by practicing with such groups is invaluable. Many wide-awake teachers are forming rhythmic orchestras among their younger students and the pleasure that is obtained by the teacher and pupils, to say nothing of the parents of the children, through the charming little recitals, both studio and public, that may be given by these organizations, well repays the teacher for any extra work their formation and training may necessitate. Our new book of pieces for rhythmic orchestra will contain the best numbers we have published and will contain in addition to the piano part and the teacher's score, the complete parts for each of the toy instruments. In advance of publication we are offering to teachers and active music workers the complete book for only $1.00 postpaid.

Necessary Jingles

For the Piano

By Blanche Fox Steenman

This little book is devoted entirely to the problem of "crossing" the thumb under the fingers and passing the fingers over the thumb. Many teachers do not seem to realize the necessity of establishing a correct manner of accomplishing this important technical device. It is far easier to create a right habit at once. This book makes the practice of the various crossings pleasurable and interesting. There are illustrations throughout and the necessary explanatory text.

The special introductory price in advance of publication is 30 cents a copy, postpaid.

First Exercises for the Violin

By Ad. Gauenwald

This useful little volume will be added to the *Presser Collection*. It is in general use among violin teachers for those who have just passed the elementary stages. It may be used to supplement any of the easier methods or instruction books. Our new edition will be prepared and edited in the best possible manner.

The special introductory price in advance of publication is 10 cents per copy, postpaid.

First Lessons in Bach
Book Two

For the Pianoforte

By Walter Carroll

The excellent collection of Bach's easier piano compositions selected and edited by Walter Carroll has found great favor with progressive piano teachers who early direct the efforts of talented pupils to the works of the masters. Book One of this collection was published by us a short time ago, and the cordial reception it has received in its new dress in the *Presser Collection*, prompts us to publish Book Two for which many calls also have been received. While the Book Two is being prepared for publication advance orders for copies may be placed at the special low price of 30 cents, postpaid.

Light Opera Production

By Gwynne Burrows

This is a very useful manual for those who contemplate amateur productions of light opera. It is written by one who has had practical experience and the various instructions are worded in non-technical and understandable language. The list of the chapter headings will give a good idea of the general contents: *The Spirit of Light Opera, Selection of an Opera, Mounting the Production, Directing and Rehearsing, Speech and Stage Department, Financing and Publicity, List of Operas, Stage Terminology, Practical Reading Course.*

The special introductory price in advance of publication is 60 cents a copy, postpaid.

School of Violin Technic

By O. Sevcik, Op. 1, Book III

There are few violin teachers who have not made acquaintance with most of the important study works provided by Professor Sevcik. Opus 1 is a particularly useful work that aims to develop accuracy in violin playing. Part III of Opus 1, of which we now have a new edition under way for the *Presser Collection*, provides exercises dealing in the changing of position. These exercises cover an exhausted treatise of practically all possible shiftings carried out through scales, arpeggios and conventional passage work.

The best authority in this country on Sevcik studies, Otto Meyer, has carefully prepared and edited this new edition of Opus 1, Book III. Advance of publication cash price is 40 cents, postpaid.

Changes of Position

Studies for the Violin

By O. Sevcik, Opus 8

Although the Theodore Presser Co. already can offer such material as the Levenson volumes of selected studies, the selected and graded studies in the excellent group of works compiled by Mathieu Crickboom, in addition to many of the standard sets of violin studies, it is well that as wide a range as possible be provided the violin teacher for selecting materials for use in various stages. Therefore, we have in preparation for publication in the Presser Collection an exceptionally fine new edition of these Opus 8 studies by Otakar Sevcik. These studies are very helpful at the stage where the student is face to face with the task of developing ease in going into the higher positions after having become quite at home in the first position.

In keeping with our established policy of making all the Sevcik studies published by us the finest possible editions procurable in this country, this set of studies was carefully edited and revised by Otto Meyer, personally appointed representative of Professor Sevcik in this country.

The advance of publication cash price of this set of violin studies is 30 cents, postpaid.

Louisiana Suite

For the Pianoforte

By Walter Niemann

Walter Niemann is sometimes called "The German Debussy." In the *Louisiana Suite*, he has used Southern melodies, chiefly those of Stephen Foster, and has woven them into highly characteristic piano pieces. Mr. Niemann's technic and fluency in writing are marvelous and these pieces are miniature art works. They are not overly difficult to play and will dignify any recital program, as well as give great pleasure to the listener.

The special introductory price in advance of publication is 60 cents a copy, postpaid

New Piano Album for Young Players

Our Series of Albums printed from special large plates has proved exceedingly popular. This Series includes many piano volumes covering all the different grades. The volumes of easy pieces have been particularly successful. The *New Piano Album for Young Players* will prove to be one of the best of the Series. This will consist entirely of pieces in Grades I and II and arranged as far as possible in progressive order. None of these pieces is to be found in any other volume.

The special introductory price in advance of publication is 35 cents a copy, postpaid.

Requiem Mass

For Two-Part Chorus

By Geremia M. Fabrizi

The new Requiem Mass that we have now in press is absolutely in accordance with the best modern usages and conforms to all the regulations of the Motu Proprio. It contains not only a beautiful setting of all the parts of the Mass, but also contains the preface, responses and *proper* of the Mass in the correct Gregorian modes. This Mass is so written that it will prove effective alike for Soprano and Alto or Tenor and Bass.

The special introductory price in advance of publication is 35 cents a copy, postpaid.

Book of Trios

For Piano, Violin, and 'Cello

This is a Trio Book in which every number is a gem. These Trios are all arranged in the very best possible manner. They are not too difficult for average players, yet they are made so as to sound well and to give an effective *ensemble*. The contents will consist of pieces in a variety of styles, ranging from the popular *Melody of Love*, by Engelmann to the *Nocturne* from "Midsummer Night's Dream," by Mendelssohn and including such important numbers as *The Sanctus*, by Gounod and *The Orientale*, by Cui.

The special introductory price in advance of publication is 75 cents a copy complete, postpaid.

Valuable Articles for New Subscriptions

Among your musical friends there are probably some who are unacquainted with The Etude. During your spare time, you can easily interest them in The Etude and induce them to subscribe. For your kindness in doing this, we will allow your choice, absolutely without cost, of a number of really valuable and worthwhile articles. A few of these with illustrations are shown on another page of this issue. A complete list will be sent to you free on request.

(Continued on page 788)

World of Music

(Continued from page 721)

ADOLF WEISSMANN, the eminent musical critic of Berlin, died recently and suddenly, at Haifa in Palestine. "Problems of Modern Music" is probably his best known book; though many critics consider the "Life of Verdi" to have been his greatest contribution to literature on music.

SAN FRANCISCO is having two series of symphony concerts this season. One is in the city proper, and the other an outdoor season at Hillsborough. Conductors at the Civic Auditorium include Alfred Hertz, the regular leader of the San Francisco Symphony Orchestra, and the following "guests:" Bernardino Molinari, Eugene Goossens, Ernest Bloch, Bruno Walter, Rudolph Ganz and Hans Leschke.

"CHRYSALIS," a lyric drama by Edward Maryon, the American composer, had its first performance, in mid-summer, at the Frieburg Opera House in Germany. It is reported to have been very favorably received.

THE THEATRE DE LA MONNAIE of Brussels closed its season with a series of brilliant presentations of the "Tetralogy" of Wagner, with M. Léon Molle conducting. A new star seems imminent in the operatic firmament, as Mlle. Bunlet is reported to have won a great triumph in both her singing and interpretation of the heroic rôle of *Brunnhilde*.

THE FIRST WOMAN CONDUCTOR of the Moscow Opera, in its one hundred and four years of existence, was Mme. Slavinskaia, when recently asked to lead a performance. She now has been given a post as assistant conductor for the next season.

THE PHILHARMONIC SOCIETY OF LIVERPOOL will hold its ninety-first season of concerts next winter. The conductors will be Sir Thomas Beecham, Sir Henry Wood, Dr. Malcolm Sargent, Basil Cameron, Oskar Fried and Professor Hermann Abendroth.

HUGO VON HOFMANNSTHAL, celebrated as poet dramatist and as librettist of the Richard Strauss operas, "Elektra," "Der Rosenkavalier," "Ariadne auf Naxos," "Josephs-Legende," "Die Frau ohne Schatten" and "Die Aegyptische Helene," died at Vienna on July fifteenth. He was born in that city in 1874.

COMPETITIONS

A PRIZE OF ONE THOUSAND DOLLARS is offered by the MacDowell Club, of New York City, for a choral, orchestral or chamber composition in one of the larger forms, by a musician born or residing in the United States. Competition closes October 1st. Particulars from Dorothy Lawton, Music Branch of New York Public Library, 121 East 58th Street, New York City.

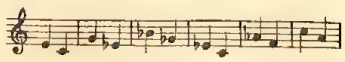
THE PRIZE OF ONE THOUSAND DOLLARS, offered by Alfred Schgsberg, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organization, is again open for competition till November 1, 1929. Particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

PRIZES OF $500 AND $250 are offered by the New York Federation of Music Clubs in conjunction with the Women's Exposition of Arts and Industries, for choral organizations affiliated with that Federation. Particulars may be had from Etta H Morris, 169 Columbia Heights, New York.

The Sounds of Intervals

By E. Kalisch

It is of the utmost importance to teach the sounds of intervals, especially to violin pupils—for instance, the happy sounds of major thirds and the melancholy minor thirds:



After such study students have no fear of numerous accidentals for they grasp a phrase by mentally hearing the intervals and then producing them as heard upon the instrument.

Advance of Publication Offers Withdrawn

In accordance with the policy of the Theodore Presser Co. the special advance of publication prices are withdrawn on the following new publications, which are now ready for distribution to advance subscribers. These works have been placed on the market and teachers and active music workers may obtain copies for examination on the usual liberal terms.

Our Little American Cousins, by Lalla Ryckoff. A book containing six characteristic pieces for the piano suitable for young students in the early second grade. Each number has appropriate text that aids in enkindling the student's interest. Try this book with that boy pupil who "doesn't like to practice." Price, 75 cents.

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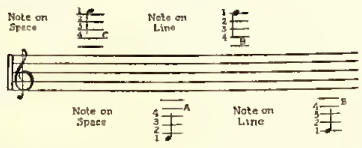
When Notes are Too Far Above or Below the Staff

By Emil A. Bertl

There are times when even the most experienced players are compelled to look twice to determine the name of a note more than an octave above or below the staff. The study of intervals helps greatly in finding notes building a chord, but, in the case of isolated notes, there are no intervals by which to figure. In determining such notes the following method has proven an invaluable one.

The distance of intervals never varying we find that an octave always consists of four lines and a space or four spaces and a line. All that remains to be done is to count four lines and a space, if the note is on a line above the staff, or four spaces and a line, if the note is on a space above the staff. The same process is used in figuring the notes below the staff. The accompanying examples may help to make it all a bit clearer:



In this manner we bring notes into an easier reading range, really an octave closer to the staff

Longevity of the Famous Composers

By Paul Stengel

It is interesting to note that contrary to a popular belief a great number of the old masters of classical compositions lived up to and beyond the allotted three-score years and ten. The average percentage among any hundred persons in the United States who reach the seventieth milestone of their earthly journey is seventeen, as compared to thirty-six in favor of the great composers whose memories we revere and whose works live as an inspiration to us all.

Among the thirty-five renowned composers investigated, Franz Schubert died at the age of thirty-one. His lamentable early departure left us with what we so fittingly term the "Unfinished Symphony." Then follows Bellini of "Norma" fame with a lifespan of thirty-four years. Mozart, who gave us "Don Giovanni" and "The Magic Flute" died at the age of thirty-five, while Bizet, creator of "Carmen," departed from this earth during his thirty-seventh year. The composer of "The Merry Wives of Windsor," Nicolai, was buried at thirty-eight, having the same lifespan as Mendelssohn. Carl Maria von Weber, whom we know through the operas "Der Freischutz" and "Oberon," died at thirty-nine, the brilliant Chopin at forty.

Herold, whose once so popular opera "Zampa" has faded into forgetfulness, left this world within a few days of his forty-second year, and Hugo Wolf, the popular lyric song composer, died within nineteen days of his forty-third year. Robert Schumann, who surpassed Hugo Wolf in song composition, was also mentally afflicted before his death which occurred at the age of forty-six.

Semi-Centenarians

Now we come to those who lived fifty years and more. Adolphe Adam, composer of the then immensely popular opera, "Le Postillon de Longjumeau," lived up to the age of fifty-two. Peter Tschaikowsky whose works need no enumerating passed on in his fifty-third year, while the supreme musical genius, Ludwig van Beethoven, died at fifty-six, a tragic figure in his deafness. The composer of "The Calif of Bagdad," Francis Boieldieu, died from consumption at the age of fifty-eight. Anton Rubinstein and Johannes Brahms failed to see their sixty-fourth birthday, while Johann Sebastian Bach and Hector Berlioz died at the age of sixty-five. Konradin Kreutzer who wrote "Das Nachtlager von Granada" died at the age of sixty-nine, as did Richard Wagner, the musical colossus of operatic fame.

Nestors in Music

Now we come to those who proved that longevity and musical genius are no strangers. Starting off the column is Friedrich von Flotow, whose immortal "Martha" we all know. He lived to see his seventieth birthday. Anton Bruckner, with nine symphonies to his credit, followed at the age of seventy-two. Meyerbeer, composer of "L'Africaine," also died at this age. Gluck lived to be seventy-three, Liszt and Handel seventy-four, and Spohr, seventy-five, while Rossini and Haydn died at seventy-six and seventy-seven years of age respectively.

Giovanni Palestrina, writer of and pioneer in polyphonic church music, lived to be eighty (accounts differ on this point, however). Luigi Cherubini, also a writer of serious contrapuntal church music, died at the age of eighty-one. Giuseppe Verdi, the beloved Italian operatic composer, outdistanced them all in age by living to the ripe old age of eighty-seven.

How to Exhibit the Tone of a Piano

By Marcus A. Hackney

During a temporary stay in Buffalo, a certain pianist wandered into a piano sales room merely to have a few moments' use of a piano to illustrate to an acquaintance some point in a musical discussion. It happened by chance that the piano at which he sat was one the salesman had just been showing to a "prospect" who was still present, but who was unable to come to a decision. The off-hand demonstration of the tone of the instrument thus given so impressed the customer as to bring about an immediate sale. There had been no particularly sensational playing—merely a few chords struck. After the transaction the salesman said to the pianist, "If I could get that kind of tone out of an instrument it would be worth hundreds of dollars a year to me."

"Well," said the pianist, "I am a piano teacher—"

The salesman replied that he was too old to begin any regular course of music lessons but asked if he could be taught in a very few lessons, how to produce the same kind of tone in playing a few simple chords. The pianist undertook to do this and went right to the point. This is what he said

"If you want to make a full, rich tone, without any trace of harshness, do not raise your hand in the air and strike down, but place your fingers on the keys of the chord you mean to play, then suddenly lift the wrist and elbow. This will cause the fingers to push the keys down forcibly but without any jar. As soon as the keys are down, but not before, apply the pedal and continue to hold it after you release the keys, leaving the tone floating on the air, so to speak.

"To make a full, rich tone in single notes, without pedal, place the fingers on the keys silently and then suddenly and forcibly *lift up* all the fingers except the one which is to strike the key. The resultant kick sends this key down with sufficient force, but without the jar which occurs when one raises the finger high and then strikes with it."

Whether or not the salesman profited by this instruction the narrator did not say. Certain it was that he seemed highly pleased with the results of his work and confident that they would bear fruit in the enlargement of his business opportunities.

Sins of Omission

By Charles Knetzger

Pupils who persistently ignore the marks for silence should raise the hand high above the keyboard or even touch the lid of the piano every time a rest occurs.

Neglecting staccato signs is the second great sin of omission. When this is due to the inequality of the fingers and the relative weakness of the fourth and fifth, strenuous finger-raising exercises may be applied as a sure remedy. Playing scales alternately legato and staccato is also a simple and effective antidote.

Overlooking key signatures is an exasperating fault, as is the allied sin of disregarding accidentals. The prevalent misconception that accidentals apply to all notes of the same name following in the measure, whether they are in the same octave or not, has caused composers and editors to insert a number of unnecessary signs. Pupils are hence led to think that a note is not influenced by an accidental unless the sign accompanies it.

If pupils are required to point out at times every accidental which occurs on a certain page of music and designate the notes which are affected by sharps, flats or naturals, they will soon overcome this difficulty.

Teachers frequently seek to hold the pupil to the observance of the tie by crossing out the second note. A better way, however, is to insist on playing the passage without the pencil mark. Correct habit formation is of vital importance to the pupil, for he will not always have a teacher at his side to correct mistakes.

Another sin of omission is failure to play the two hands exactly together, the left being played before the right. The best remedy is to exercise one's mind and fingers in thinking the right hand before the left, for which purpose simple music should at first be used.

Luther as a Composer

There is a scarcity of accurate opinion as to the extent of Luther's ability as a composer. It is known that he did write the music for the mighty hymn *Ein' Feste Burg* (A Strong Fortress), one of the most powerful and majestic pieces of church congregational works ever penned. Luther was far less prejudiced than many of his Protestant followers. They objected to the use of any tunes that had been taken over from the music of the Catholic church. Luther, however, deliberately arranged many of these tunes for his hymns. Luther and Calvin were great believers in congregational singing and cultivated it whenever possible, particularly among children. Children in those days had very drab existences and the joy of singing hymns in church was immense. Burney in commenting upon this says that "hymn singing was apparently the only joy that Calvin allowed his followers."

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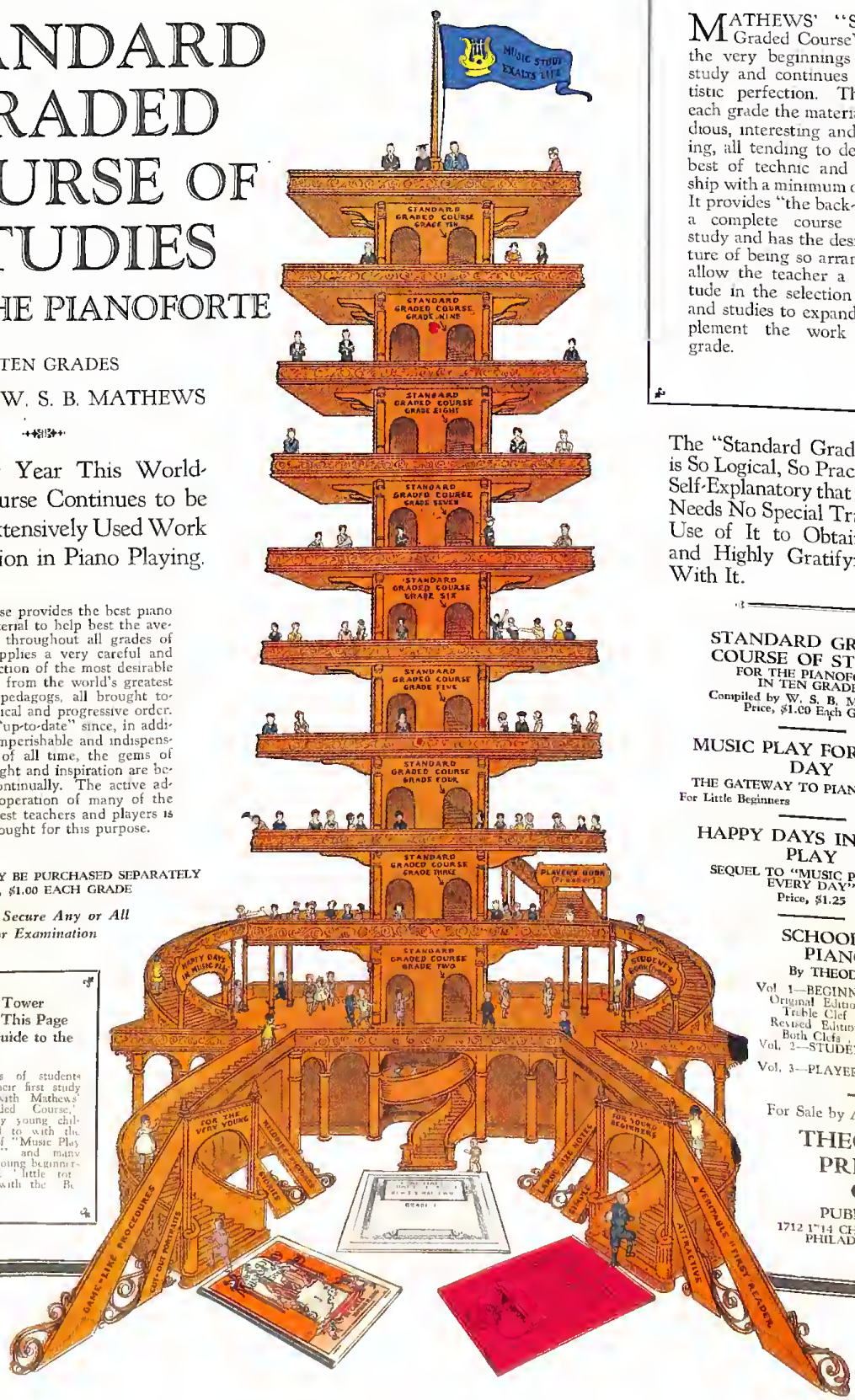

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